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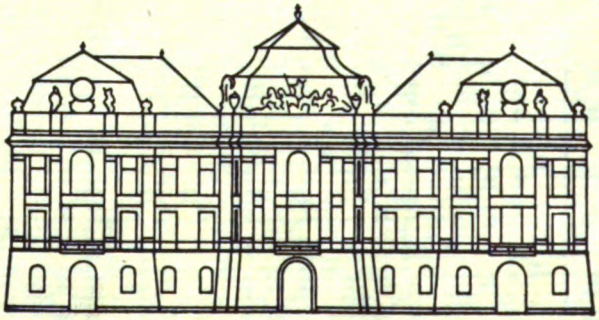

THE

# ORIENTAL COLLECTIONS:

CONSISTING OF

ORIGINAL ESSAYS AND DISSERTATIONS,
TRANSLATIONS AND MISCELLANEOUS PAPERS;

ILLUSTRATING

*THE HISTORY AND ANTIQUITIES, THE ARTS, SCIENCES, AND LITERATURE,*

OF

# ASIA.

VOL. I.

London:

PRINTED FOR CADELL AND DAVIES, STRAND,

BY COOPER AND GRAHAM.

THE

# ORIENTAL COLLECTIONS

FOR

JANUARY, FEBRUARY, AND MARCH,

1797.

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London:

PRINTED FOR THE EDITOR,

BY COOPER AND GRAHAM;

AND TO BE HAD OF THEM IN BOW STREET, COVENT GARDEN.

# *ADVERTISEMENT.*

IN compliance with the advice of ſeveral ingenious friends, I give as a Preface to this Work the *Proſpectus* of it, which I wrote and publiſhed ſome months ago. An unavoidable delay has happened in the publication of this Number, occaſioned by the unforeſeen difficulty of procuring the Oriental Type, and the occurrence of other embarraſſing and unexpected circumſtances. To render the future Numbers of the Oriental Collections as perfect as poſſible, I have employed a few leiſure hours in ſuperintending the execution of a new Perſian Type, which will, I truſt, exhibit as faithful a repreſentation of the true *Taleek* character, as can be effected by any imitative powers of the typographick art. But ſo very difficult, tedious, and, to an individual, ſo expenſive is the performance of this undertaking, (the complicated nature of which thoſe who are converſant with Perſian Manuſcripts will eaſily conceive) that the following line is the only ſpecimen of the new letters, combined, which I am enabled to give in the preſent Number:

بنام پادشاه پادشاهان

The Prospectus, and the arrangement of articles in the following pages, will sufficiently declare the nature and plan of this work. A miscellaneous plate shall offer to the curious, and especially to the Antiquary, some subjects for study or for explanation. Literary Queries, Notices, and Answers, shall conclude each Number; and every succeeding one shall present to the student of the Oriental Languages, two or more specimens of Arabick, Persian, or Turkish Poetry, supplying, in some measure, the place of original manuscripts, and furnishing subjects for translation. A Table of Contents shall be prefixed to each Number; and, with the fourth, a general Index given to the whole Volume. A List of Subscribers will be found in the Second and Fourth Numbers. No exertion shall be spared on my part to render the work interesting and useful; but I shall be always ready to receive, and avail myself of, any hint by which its plan may be improved.

W. Ouseley.

*Upper Titchfield Street, No. 25,*
*February*, 1797.

# PROSPECTUS.

WHILE our Fellow-Countrymen in India, by the annual publication of their *Researches*, evince that their labours in the cultivation of Asiatick Literature have not been wasted on a barren soil; the want of a similar repertory is felt by many learned and ingenious Orientalists, resident in this country, desirous of conveying to the Publick, in their proper respective characters, such Extracts from original Eastern Manuscripts as might be deemed worthy of Translation or of Comment; such Productions, as, from the lightness of their nature, their desultory style, or their brevity, could not well be presented to the world as distinct volumes, (however capable, in conjunction with others, of forming an useful, interesting, and learned work); or such Essays, as the authors, from a necessity of residence in the country, or disinclination to trouble or expense, might not find it convenient or agreeable to publish on their own account.

That a vehicle may be no longer wanting, which, in an elegant form, shall convey such Compositions to the Publick, we have the honour to announce our intention of offering to their patronage a Periodical Work, to commence with the approaching year, and to consist of Translations, Essays, and Miscellaneous Dissertations, on the various branches of Oriental Literature—a subject so extensive and diversified in its nature, that we shall offer a few general observations, before we proceed to mention the particulars of our Plan.

Among the many considerations which give importance to the study of Asiatick Literature, and especially induce to the cultivation of the ARABICK and PERSIAN Languages, it is almost unnecessary to point out that of *National Interest*, since it not only occurs of itself, but has already been treated of by able writers: we shall not, therefore, dwell on the advantages resulting from a knowledge of those tongues, to all whom the affairs of Commerce, the administration of Government, or other publick or private business, may lead to visit our Indian Territories;—their utility is obvious, and

ſufficiently evinced by the munificence with which the cultivation of them has been encouraged, by the moſt enlightened and reſpectable commercial ſociety of the world.

It will be found, that on almoſt every ſubject, the writers of ARABIA afford much intereſting matter;—and whatever rapid advances towards perfection in Arts and Sciences our northern nations may have made in latter ages, there was a time when the dark clouds of ignorance and ſuperſtition hung ſo thick on the intellectual horizon of Europe, as to exclude every ray of learning that darted from the Eaſt, and all that was polite or elegant in Literature was claſſed among the "*Studia Arabum.*" (*Lett. on Mythol.* 367.)

Into the energetick language of the *Koran* were tranſlated the moſt valuable works of Grecian and Roman Authors—and it is very probable that thoſe books of LIVY's Hiſtory, ſo long wiſhed for by the admirers of claſſical learning, are not the only borrowed treaſures depoſited among the Manuſcripts of Arabia.

So many learned Theological Commentators have already demonſtrated the utility of an acquaintance with the ARABICK Language, to thoſe who make a juſt interpretation of the *Hebrew* Scriptures the object of their ſtudies, that it ſeems unneceſſary to dwell on it in this place. We hope, in the courſe of our publication, to illuſtrate and explain, through the medium of the *Arabick*, many obſcure and doubtful paſſages of *Jewiſh Hiſtory* and *Biblical Philology*.

Among the ſtudious PERSIANS, ſo generally has been diffuſed a taſte for Literature, Sciences, and the Fine Arts, that, in their widely-extended language, the writings on every ſubject are almoſt innumerable. The works of their poets, univerſally allowed to be pre-eminent among the nations of the Eaſt, are equally the objects of admiration at Conſtantinople and at Iſpahan, and peruſed with delight throughout the various regions of HINDOOSTAN; where, indeed, among the nobles, hiſtorians, and men of buſineſs, the ſoft and courtly *Perſian* has nearly ſuperſeded the native dialects.

Of CHALDAICK, intermixed with the PAHLAVI, or ancient language of PERSIA, the ages which have elapſed ſince the Mo-

narchs of that country, from their Babylonian Palace, gave laws to the Asiatick World, have not totally effaced every vestige; nor are we without hopes of being able to prove the affinity of those tongues, and the utility of a knowledge of one, in illustrating the valuable, but scanty, remains of the other.

That those engaged in the study of GRECIAN Antiquities and Literature, may derive considerable aid from an acquaintance with the History and Language of PERSIA, we shall endeavour to demonstrate in the successive Numbers of the ORIENTAL COLLECTIONS.—A strong resemblance, both in sentiments and expression, has been found in the writings of the Greeks and Persians; and the identity of many hundred words in the languages of both, agreeing in sense and sound, proves that ancient intermixture of the two nations to which *Seneca* alludes *, and which seems the natural consequence of the Macedonian Conquest. On the subject of this memorable conquest the partial historians of Greece and Rome have hitherto been our only authorities; it were but just as well as natural, to seek farther information in the Persian records and traditions: some credit is certainly due to the writers of a conquered country, on a subject so important as the subjugation of their forefathers, and the history of those who invaded their native land.

So little of the original SCYTHIAN remains in the modern TURKISH, that those are more than half masters of the latter, who are acquainted with the Arabick and Persian Tongues. The trouble of rendering themselves completely so, will be amply repaid by the various useful and amusing works offered to their perusal by the *Turkish* writers, and particularly by their poets, who have judiciously formed their compositions on the Persian model. Of some valuable manuscripts, brought not long ago from the Levant, we shall occasionally present our readers with translations and interesting extracts.

* "Videbis gentes populosque mutasse sedem. Quid sibi volunt in mediis Barbarorum regionibus Græcæ urbes? Quid inter Indos Persasque Macedonicus sermo?—Athenienſis in Asia turba est." *Consolat. ad Helv. c.* vi.

Of CHINESE, SANSCRIT, and the various dialects of HINDOOSTAN, we ſhall endeavour to procure authentick ſpecimens, accurate verſions, and ſatisfactory illuſtrations. From the abilities and indefatigable perſeverance of ſome members of the Aſiatick Society, who have devoted their time to the ſtudy of that wonderful language, the SANSCRIT, diſcoveries of the moſt intereſting nature may be expected. But here we muſt lament that a premature death forbade him to explore the ſecret treaſures of SANSCRIT Literature, who had prepared a key to them; and we muſt content ourſelves with hoping, that the mantle of inſpiration, ſo long worne by *Sir William Jones*, may paſs like that of *Elijah* into the hands of another prophet*.

Overſtepping the geographical boundaries of ASIA, we ſhall occaſionally follow into EGYPT that branch of the ARABICK Language, which has widely diffuſed itſelf there, and, indeed, pervaded the coaſt of AFRICA from eaſt to weſt: retracing, however, the current to its Arabian ſource: and we ſhall not conſider the ſubject of the COPTICK Tongue, and the inveſtigation of the Antiquities of EGYPT, as foreign to our purpoſe; the local ſituation of that country, in relation to our own, being literally Oriental, its hiſtorical importance univerſally acknowledged, and its ancient influence on the laws, religion, arts, and ſciences of the Eaſtern World.

On the ANTIQUITIES of ASIA we have reaſon to expect many original and curious communications:—Among the grand *deſiderata* on thoſe points, perhaps the moſt conſiderable is, an explanation of the myſterious inſcriptions at PERSEPOLIS: for, that thoſe celebrated ruins, which, during latter ages, have been called *Cheh' l'minar*, (چهل منار) or the *Forty Pillars*, are the remains of the ancient capital of Perſia, ſeems to be the received opinion of modern times, though ſeveral ingenious men have offered various and extraordinary conjec-

* "Mihi videtur acerba ſemper et immatura, mors eorum qui immortale aliquid parant." PLIN. A Dictionary, Sanſcrit and Latin, was prepared under the immediate inſpection of Sir WM. JONES, with conſiderable trouble and great expenſe—It is at preſent on its way to Europe, and is an object well worthy of the national attention.

tures on the ſubject; a ſubject, indeed, ſo intereſting to the genuine Oriental Antiquary, that, if he could ſucceſsfully exert the powers of conjuration, and elicit from his dark receſs the Genius of former days, a ſolution of the *Perſepolitan* myſteries would probably be the object of his firſt petition to the hoary oracle. The conjectures of many learned Orientaliſts on this ſubject ſhall find an honourable place in our publication; and we ſolicit from our Antiquarian Correſpondents the communication of their opinions; for, though a key to thoſe characters, hitherto unexplained, may accidentally be found, yet the zealous antiquary will not content himſelf with the chance of *finding*,—he will *ſeek* it in the fields of ſtudy and the paths of learning.

Although we ſhall gladly admit Diſſertations on HEBRÆO-BIBLICAL Literature and Antiquities, yet it is not to be underſtood that we ſhall adapt our Miſcellany to controverſial correſpondence, or diſcuſſions of theological myſteries. PHILOLOGICAL and ETYMOLOGICAL Eſſays will be thankfully received: On the ſubject of *Languages*, we ſhall not, however, forget, that they are merely the vehicles of learning and inſtruments of ſcience. Uſeful knowledge and hiſtorick truth ſhould be the chief objects of the linguiſt; and only as conducive to the attainment of theſe grand points, ſhould time and ſtudy be devoted to the obſcure and doubtful derivation of words, the collation of paſſages intrinſically unimportant, or the learning of ſtrange characters and new ſyſtems of grammatical conſtruction.

To the ZOOLOGIST and BOTANIST we ſhall endeavour to recommend our *Collections*, by enriching them with plates, occaſionally coloured, from accurate and original drawings, of whatever are moſt rare and curious in the Eaſtern department of the *Animal* and *Vegetable* world. We ſhall diverſify our pages with *Maps*, which may illuſtrate the ancient and modern GEOGRAPHY of ASIA and the bordering regions; and with *Views*, which may give juſt ideas of the faces of thoſe countries we deſcribe. An ample and valuable ſtock of Manuſcripts procured at conſiderable trouble and expenſe, will furniſh us with copious Extracts from the works of

Eaſtern POETS; Specimens of Perſian and Indian PAINTING, we are enabled, by the communications of ſome foreign Correſpondents, to promiſe to our Subſcribers; as well as Original Eſſays on the ſcience and practice of Aſiatick MUSICK, with *Tunes* accurately ſet, and Engravings of various Inſtruments.

The utility of a work, which may facilitate the acquirement (on moderate terms) of Oriental knowledge, and promote the diffuſion of general learning, will be obvious, when we conſider that, notwithſtanding the inſtitution of the *Calcutta* Preſs, and the meritorious exertions of thoſe who have employed it, the works of SADEE, the LAILI-MAJNUN of HATIFI, &c., are as rare, and conſequently as dear, in this country, as if they ſtill continued to delight and inſtruct the readers of them in manuſcript only.

The deſign of the Work now propoſed to the Publick would never, probably, have been conceived, or, if conceived, ſhould moſt certainly be abandoned, if it were poſſible that by the proſecution of it we ſhould incroach on the plan of any ſimilar compilation, and thereby anticipate the due reward of others' labours. Our materials are new; the ſources from which we draw them original; and we ſhall be the firſt in this country to undertake a periodical publication of Extracts, in their proper Characters, from Eaſtern Writers. We therefore ſolicit the patronage of the Great, and the aſſiſtance of the Learned—and we ſhall labour to deſerve the approbation of the Publick: We have promiſed much, but we ſhall endeavour to perform more.—Whatever be the ſucceſs of this attempt, he, among the Editors, has a claim to indulgence, who firſt ſuggeſted the plan, and has undertaken the actual compilation, correction, and publication of the Work;—a taſk, of which the reward is precarious; the toil, expenſe, and difficulties, inevitable.

"*Spe incerta, certum mihi laborem ſuſtuli.*"

TERENT. PROL. AD HECYR.

W. OUSELEY.

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# ORIENTAL COLLECTIONS.

## 1797.

*Sketch, Biographical and Literary, of ABU'L-TAIEB AL MOTANABBI; with his two Poems on the Sickness and Recovery of SAIF UDDAULA — By the Reverend JOHN HADDON HINDLEY, M. A.*

ABU'LTAIEB AHMED EBNOLHOSAIN, better known in Europe by his name of *Motanabbi* *, is universally celebrated as one of the most original and sublime of Eastern Poets. If we may credit the authorities of *Mons. d'Herbelot*, his abilities, at a very early age, were both powerful and brilliant; so much so indeed,

* متنبّي so called, because in his Poems (ادعي النبوي) he arrogated to himself the spirit of prophecy.

that *Abu Teman* was the only luminary in the poetic hemiſphere uneclipſed by their ſplendour.

But this encomium is not general amongſt the Arabian critics. The elegant and profound *Al Mokri**, in a moſt eſteemed and curious work on general Criticiſm, took conſiderable pains to aſcertain the various degrees of merit of the more ſelect Arabian poets. With him *Abu'ltaieb* ranks only fourth in the ſecond claſs of the *modern age* †, his name being immediately preceded by thoſe of *Hobeib* ‡, *Bahteri* §, and *Al Rumi* ‖; *Haſan* ¶ being alone ſelected as equal to wield the ſceptre of immortality.

But when ſuch is the aſſemblage of excellence, it is of little conſequence who ſhall wear the diſtinguiſhing laurel. It will be ſufficient for us to know, that in whatever country the Arabic language has been ſtudied with the greateſt ſucceſs, there the poems of *Abu'l-taieb* have gained the moſt unequivocal popularity. For full eight hundred years they have been the ceaſeleſs amuſement of the learned, and the admiration of the elegant, throughout the vaſt and once highly-cultivated realms of Aſia. Nay, at this moment, it is by no means improbable that they may be the ſubjects of applauded and animated recitation in the crouded *caravanſera*, and in the tent of the *Bedouin*. And much may we congratulate ourſelves that our libraries contain excellent copies of theſe and many other precious

* المقري in his work called جواهر الاداب و ذخاير الشعرا "the jewels of the belles-lettres, and the treaſure of the poets."

† في المولدين ‡ حبيب § بحتري ‖ الرومي ¶ حسن

germs of departed genius, which only want the protecting heat of patronage, and the cultivating hand of taste, to bloom anew in our European conservatories, and to delight and adorn posterity.

Our Poet was born in the 308th year of the *hegira*: his parents were poor people of the tribe of *Joafi* *, and dwelt at *Cufah*, in a small street called *Kenda* *, where the daily occupation of water-carriers (a trade of some request in so hot a climate) served to maintain them in a respected poverty. It is probable that young *Abu'ltaieb* betrayed some remarkable signs of ability at a very early period; for we find him soon emancipated from the obscurity of his situation, and a celebrated student at the University of *Damascus*. The refinement of his native language, and the study of polite literature, were now the delightful employment of his time and talents; and I can with pleasure refer the reader to a curious epigram and the anecdotes respecting it, preserved in the inestimable repository † of *Mons. d'Herbelot*, for a few very valuable lights on this part of our Poet's life. He did not, however, confine his studies merely to the improvement of his mind. His vivacity prompted him to consider every manly excellence as within the grasp of his exertions; and his attainments were indeed surprising; for, in the list of his general accomplishments, he is recorded to have been a perfect master of horsemanship—to have greatly excelled in martial exercises—in trials of strength and skill

* Hence his names الجعفي and الكندي

† *D'Herbelot Bibliotheque Orientale.* Art. *Motanabbi.* old Edition; to which I have been much indebted throughout the whole of this Memoir.

—in writing an exquiſite character—and in the promptitude and brilliancy of a moſt commanding eloquence.

But to a mind thus formed by nature for the moſt ſublime conceptions, and matured by art to regulate them with judgment, he unfortunately added an ambitious weakneſs, not unique in human hiſtory. Buoyed up, and flattered by a juſt appreciation of his own powers, and the rich munificence of Aſiatic princes,—elevated with the enthuſiaſm of poetry, and wrapt up in the wild frenzies of an unbounded fancy, *Abu'ltaieb* is recorded to have believed himſelf a ſecond Prophet, ordained to purify and refine the faith of *Iſlam*. What his more particular tenets were is not known: he was, however, bold enough to declare them openly. He profeſſed himſelf a delegate from the Omnipotent, with powers equal, if not ſuperior, to thoſe of *Mohammed:* that ſervant, who, (he declared) was only commiſſioned to deliver the will of the Deity through the mean medium of modulated proſe, whilſt he uttered the awful mandates of the Almighty in the rapturous melodies of a ſublime and lofty poetry, and from the immediate impulſe of the Divine Inſpiration. Extravagant as theſe ideas were, they ſoon brought him into notice. He had the addreſs to eſtabliſh a new ſect: and ſo numerous was the concourſe of his diſciples, comprehending the whole of the *Kelabites*, and ſeveral complete tribes of the Arabs of the Deſarts, as to raiſe the jealouſy of the executive power, and to cauſe his impriſonment. Here, we may conclude, he had opportunities for cool reflection, and, what was full as uſeful to him, the ſenſe to apply them profitably: for we ſoon afterwards find him reſtored to liberty, abjuring his religious en-

thuſiaſm; a welcome gueſt at the courts of the Syrian Princes; and decking their crowns with the gems of poeſy.

His long * reſidence at the courts of *Aleppo* and *Miafarekin* was, in all probability, the moſt happy period of *Abu'ltaieb*'s life. Beloved, eſteemed, and honoured, in this refined ſociety, he enjoyed without reſtraint the company of the firſt wits and philoſophers of Aſia, and the unreſerved favour of a generous and mighty prince. The court of *Saif Uddaula* was the moſt poliſhed of that poliſhed period: the monarch himſelf, independant of his martial character, was a ſcholar and a man of letters. Of his talent for poetry the reader may agreeably convince himſelf by conſulting the "Specimens of Arabian Poetry," lately publiſhed by the very learned *Profeſſor Carlyle*. He will there find a delicate morceau of *Saif Uddaula*'s elegantly paraphraſed, and ſome valuable information reſpecting the aſtoniſhing refinement of the court of a Prince of Syria at a period, when our now-ſo-much enlightened Europe was a ſeat of ignorance.

We may venture to conclude that *Abu'ltaieb* remained in this *Athens* of the Eaſt till the death of *Saif Uddaula:* this melancholy event happened in the year of the *hegira* 356. There is not, however, any long interval of time, before we again meet him at the court of *Cafour*, Regent, or rather King of Egypt, whom he celebrated in a poem ſtill extant. *Elmacin* †, who preſerves the be-

* A period of nineteen years, from the year 337 to 356.

† Hiſtoria Saracenica, p. 226.

ginning of the exordium, informs us that it opens in a ſtyle highly encomiaſtical, but breaks off abruptly before it is half finiſhed: a circumſtance originating in ſome chagrin or diſappointment which he then experienced, and which, it is to be feared, he could neither forgive nor forget: for his other poems upon *Cafour* are filled with the moſt poignant ſatire.

It can occaſion no ſurpriſe, that this indignant ſeverity ſhould cauſe him to quit *Egypt* with precipitation. But at this period no man of learning was ever long in want of an aſylum;—and the palace of *Adhad Uddaula*, Prince of the *Bouides* in *Perſia*, gladly afforded *Abu'ltaieb* the comforts of hoſpitality. But our poet was not to be ſatisfied with mere comforts: he had long ſtudied the caſualties of courtly favour, and naturally indulged a paſſion for thoſe ſituations, where comfort is illumined by confidence, and the ſocial affections find repoſe, as well as enjoyment. He either felt not this here, or continued mental irritation muſt have ſoured his temper. In a moment of reſtleſſneſs and diſguſt, he makes the final reſolution of retiring from public life, and renouncing the ſplendid circles of royalty, to ſeek for tranquillity in the abode of peace and retirement. Actuated by early ſenſibilities and the ſweet remembrances of juvenile pleaſures, he fixes upon *Cufah*, the place of his nativity, as his laſt retreat, fully reſolved to dedicate the remainder of his life to the delights of literature. But Providence ordained otherwiſe: For, on paſſing near *Bagdad*, the caravan which he had joined was attacked at *Al Nomania*, upon the *Tigris*, by a predatory band of Arabs of the tribe of *Aſſad*, (inſtigated as ſome have thought, by thoſe who had felt the ſhafts of his invectives); and *Abu'ltaieb* and his ſon, after

defending themſelves with a deſperate bravery, were both hewn down, and murdered.

The poetry of *Abu'ltaieb* is copious, energetic, dignified, replete with paſtoral ſimplicity, and with a moſt exquiſite choice of tender and amatorial imagery. Many of his poems are wonderfully ſublime and magnificent, and are characteriſed by a glow and fervour of verſification highly congenial to the Arabian taſte, and peculiarly adapted to the native enthuſiaſm of our poet's genius. A ديوان containing the beſt of his poems, is preſerved;—and, fortunately for the preſent ſtate of Arabic literature in Aſia as well as Europe, has been enriched with the invaluable commentaries of many great and learned Philologiſts. Amongſt theſe poems none ſeem to have met with more deſerved admiration than ſeven قصايد compoſed by *Abu'ltaieb* in praiſe of his royal patron. Theſe are particularly alluded to by *Elmacin* * in his eulogium upon *Saif Uddaula*, and are undoubtedly ſome of the moſt admired complimentary poems in the Arabick language.

Our public libraries contain many complete copies of *Abu'ltaieb*'s works; and the *Univerſity of Oxford* alone affords ample materials for introducing them to the world. The immenſe treaſures it poſſeſſes in Oriental MSS.; the profound erudition of its profeſſors; its variety of excellent types; and, above all, the liberal encouragement given by the delegates of the preſs to all works of real merit, point it out as the place in Europe beſt calculated to remove its veil

* Hiſt. Saracenica, p. 227.

of myſtery from Oriental learning. The dignity and extent of our immenſe poſſeſſions in *India* demand a ſchool of this kind: and happy ſhall I be, if this hint, from one of the meaneſt of her children, have any ſalutary influence in accompliſhing an event ſo important.

The following verſes were a ſolitary tranſcript from the ديوان ſome years ago,—and belong to the encomiaſtic department. Whether they were included or not in the ſeven قصايد of *Elmacin*, compoſed in praiſe of *Saif Uddaula*, as I have no copy of the poems in my poſſeſſion, I cannot now determine. They were certainly compoſed at his court during the time of *Abu'ltaieb*'s long reſidence there, and were moſt probably extemporaneous effuſions on the ſudden ſickneſs and recovery of that great and excellent monarch. I have tranſlated them freely,—though, I truſt, without deviation from the originals, or miſconception of my author's meaning. I merely ſay this from a knowledge that a perſon, unacquainted with Arabick poetry, is by no means aware of the extreme difficulty of comprehending many paſſages in a ſublime and ancient poet, when unaſſiſted by the uſe of *Scholia*, and dependant on a ſingle and uncollated manuſcript.

اعتل سيف الدوله

فقال ابو الطّيب احمد بن الحسن الجعفي الكندي
المعروف بالمتنبّي

اذا اعتل سيف الدولت اعتل الارض
و من فوقها و الباس و الكرم المحض

و كيف انتفاعي بالرقاد و انما
بعلته يعتل في الاعين الغمض

شفاك الذي يشفي بجودك خلقه
فانك بحر كل بحر له بعض

## *Abu'ltaieb on the Sickneſs of Saif Uddaula.*

As deadly pale my hero lies,
And *ſickneſs* feaſts her jaundic'd eyes,
*Nature* the dire contagion feels;
The peopled *earth* convulſive reels—
On *valour* prey conſuming fires,
And *liberality* expires.

How vain the aid of ſleep t' infuſe
My troubled mind in opiate dews!

The oblivious dream chill fear denies;
No bright-hair'd viſions glad my eyes;
But my burſt eyeballs feel the flame
That waſtes my *Saif Uddaula*'s frame.

Sire! may thy ſure phyſician prove
The mighty power of healing love!
Who to his creatures can diſpenſe
Sweet health in thy beneficence!
For bounty lives abſorb'd in thee,
Pure Fount of Generoſity!

---

و عوفي سيف الدولت
فقال

المجد عوفي اذا عوفيت والكرم
وزال عنک الي اعدايک الالم

صحت بصحتک الغارات و ابتهجت
بها المكارم وانهلت بها الديم

وراجع الشمس نور كان فارقها
كانها فقده في جسمها سقم

ولاح برقک لي من عارضي ملک
ما يسقط الغيث الا حيث يتبسم

بسمي الحسام ولبست من مشابهت
وكيف شبته المخدوم الخدم

تفرد العرب في الدنيا بمحتده
وشارك العرب في احسانه العجم

واخلص الله للاسلام نصرته
وان تقلب في الابه الامم

وما اخصك في بر بتهنيت
اذا سلمت فكل الناس قد سلموا

تم

## *On the Recovery of Saif Uddaula, by Abu'ltaieb.*

He breathes — he lives — the dormant heat
Of life renews its feveriſh beat!
*Glory* her warlike air reſumes,
Waves in the breeze her glittering plumes,
And far away to hoſtile lands
Abaſh'd retire *affliction*'s bands!

He lives — and ſpring renew'd to life
The hardy days of martial ſtrife!

Again 'gainſt adverſe tribes we go;
Spoil and deſtruction wait the foe!
Blith laughs the *liberal mind*—and *health*
Showers from her clouds diffuſive wealth.

Th' *imperial ſun* with ſteadier blaze
Now ſtreams afar his flood of rays;
Unſhadowed by the clouds of night,
Bright glows his vivifying light;
While fell *diſeaſe* retires diſmay'd,
Nor dims his mighty orb with ſhade.

See, as his royal courſe he ſteers
Irradiate thro' theſe lower ſpheres,
The vivid rays unlock to ſenſe
The tones of ſplendid eloquence—
And ſmiles, in ſoft ſuſpended dews,
Rain princely favour on the muſe.

Hail! "Sword of Empire!"—Oh! how tame
Such titles * for thy deathleſs fame!

* This whole verſe muſt be obſcure and unintereſting to the mere European reader. It begins by alluding to the ſignification of SAIF UDDAULA's name, سيف الدولة or *the ſword of empire;* and by a ſtrong hyperbole reprobates the vanity of attempting to preſerve the memory of ſuch a character to poſterity by any expreſſions ſo inadequate to his mighty achievements. The poet afterwards alludes to ſome ancient proverb, in which the *ſword* is ſaid to be the *ſlave of the warrior;* and which may be contained in the valuable collection of *Meidani*. A ſimilar idea occurs in a very magnificent poem

Vain thought! as if immortal verſe
Cou'd e'er thy mortal deeds rehearſe!—
Coarſe contradiction! to confound
A Prince—a ſlave in kindred ſound!

The noble *Arabs*, proud to trace
The honours of an ancient race
In *Saif Uddaula*'s arms and birth,
Spread wide their glories o'er the earth!
E'en *Perſia*'s tribes—a barbarous * throng,—
Aſſociate in the grateful ſong.

Bleſt whom the *only God* approves;
Dread guardian of the faith he loves!
For *Iſlam* † long he's ſeen thee toil,
For *Iſlam* heap the hallowed ſpoil;
And open, at *his* gracious call,
The gates of Paradiſe to *all!*

of our author's on the Lake of Tiberias, in praiſe of *Ali;* in which, to ſhew his hero's perfect command of all warlike weapons, he declares that

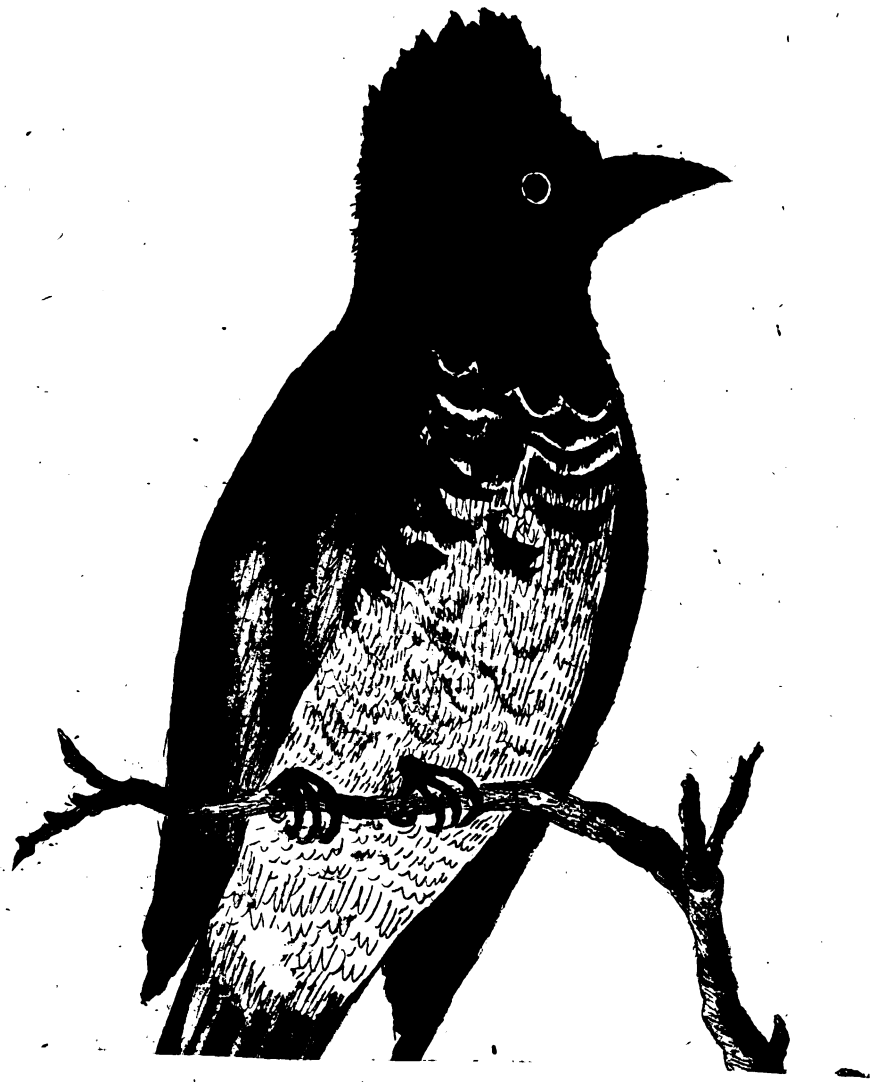
——السّلاهب و البيض له و العبيد و الحشم

"*Spears and ſwords are in his hand ſlaves and domeſtics.*"

* The Arabs have the ſame hauteur of country with the ancient Grecians, deeming every nation except their own, particularly neighbouring ſtates, العجم *barbarians.*—This name is often applied to the *Perſians* with peculiar emphaſis, on account of the frequent hoſtilities and jealouſies proceeding from their continuity of frontier.

† A general expreſſion for the Mohammedan faith.

O ſire! how weak are words t'expreſs
Mine and thy people's happineſs!
Yes — thou'rt reſtored — to life — to fame!
The thankful millions bleſs thy name!
Well may *they* bleſs, who alway find
Thy Health the Health of Human kind!



# *Of the Fighting* BULBUL *of* BENGAL.

THE Bird, of which the annexed engraving is a repreſentation, was ſhot at *Sunderbunds*, near *Calcutta*, in December 1795, by a gentleman deſirous of ſending to Europe a correct drawing of that celebrated feathered ſongſter, ſo familiar to every reader of *Hafiz*, *Sadi*, and the other Perſian poets, as the people of the country aſſured him that this was the genuine *Bulbul*, a word which we commonly tranſlate Nightingale, the note of the Perſian bird reſembling that of our Philomel.

In the letter which accompanied the drawing of this Indian *Bulbul*, the gentleman who ſent it mentions, that its note, though wild and pretty, had not by any means the plaintive ſweetneſs of the lengthened ſtrains which charm the inhabitants of the Sourthern parts of Europe: and he expreſſes his doubt of its being the ſame with the *Bulbul* of *Iraun*.

Of this Monſ. Le Bruyn has given an engraved repreſentation in his Perſian Travels: and we learn from him, that it differs in ſome reſpects, and particularly in ſize, from our Indian bird, though it agrees in the grayiſh colour of the body, blackneſs of the head, and the white tips of the tail. And I have lately been aſſured by thoſe who have often ſeen the *Bulbul* of *Iraun*, that this of *Bengal* is conſiderably the larger.

Yet a Perſian writer, *Zakary ben Mohammed ben Mahmoud al Kamou* *, in a very extraordinary work now before me, to his deſcription of the *Bulbul* adds a painted drawing, which perfectly correſponds with that of the *Bengal* bird, except in ſize: of which, indeed, no juſt idea can be formed, as the original figure in the manuſcript is no larger than the following exact copy.

His account of the Bird begins thus:

بلبل ـــــ اورا بپارسي هزارداستان كويند مرغيست كوچكتر &c.

"*Bulbul*—He is called in the Parſi (Perſian) tongue *Hazardaſitaun*, or *the bird of a thouſand ſongs:* he is one of the ſmaller birds, &c."

And the author then proceeds to relate the common opinion of the Perſians, who "ſay that the *Bulbul* has a paſſion for the *roſe*, and when he ſees any perſon pull a roſe from the tree, he laments and cries," &c., &c.

كويند كه كلرا دوست دارد و چون بيند كه كسي كلرا از درخت مي چيند فرياد كند &c.

I am enabled to add, from the information of natives, that in Bengal the *Bulbuls* are trained to fight: one held oppoſite to another on the hand of a man, to whoſe finger the bird is faſtened by a ſtring, ſufficiently long to allow him to fly at and peck his adverſary.

* زكريا بن محمد بن محمود الكمو

# *Extraordinary Perſian Diſtich.*

IN a Turkiſh manuſcript, which lately fell into my hands, the following extraordinary Perſian diſtich is quoted:

دران درکه که که که که که و که که که که امد که
مشو ایمین اکر هستی ز قهرو لطف او اکه

which in the margin is thus expreſſed in European characters:

*Der an dergeh ki guh geh keh kuhu guh guh kuh amud kah:*
*Meſeuo ymyn eger hesſty zi kahru lutfi o ageh.*

and thus tranſlated into Latin:

"In illa curia Regis Regum ubi interim aliquando contigit ut pulver palei habeat valorem montis: aliquando mons nullum valorem habet ſicuti pulver palei: ne ſis igitur ibi ſecure intimidus, ſi habeas vigilantiam de ſua ira et de ſua clementia."

P. D. V.

## *On the different Modes of writing the Word* بغداد *in European Characters.*

OF this word I had always conſidered the pronunciation ſo firmly eſtabliſhed by cuſtom and the authority of writers for two or three centuries, that it was with ſurpriſe I found an attempt made to change, into the uncouth *Bughdaud*, that word ſo familiar to the eye and ear *Bagdad*, or *Baugdad*, or *Baugh-dad:* in ſhort, to introduce after the firſt letter of the word, when written in our characters, the fifth, inſtead of the firſt, vowel.

In ſuch an inſtance no man, probably, would have aſſumed a right of innovation, who was not perfectly convinced of the propriety of his ſuggeſted alteration. Yet Sir William Jones * defended the more common pronunciation of the word *Tabreez* (تبريز) againſt the propoſed metamorphoſe into *Tubbaraze:* and might, I believe with the ſame arguments, have ſupported the uſual form of writing شيراز *Shiraz* or *Shirauz*, in preference to that of *Sharauze*, uſed by the late excellent and ingenious Orientaliſt Major Davy, in

* Aſiatic Reſearches, Vol. I

that admirable work, "*the Institutes of Timour;*" from which the examples of innovation above mentioned are given.

Of بغداد the true pronunciation of the first syllable might, I think, be ascertained from the accentuation of the word in Arabic manuscripts, where the vowel-points are expressed. It is hardly probable that such men as Golius, Bochart, Gentius, Herbelôt, &c., should agree in reading it with *fatha* (giving the sound of *a* or *e)* instead of *damma*, *(o* or *u)* unless they considered such to be the true accentuation of the word: and nothing but the broad sound of the first syllable could have misled any Orientalist in the derivation of the word from باغ *baugh (a garden)* in Persian, and *Dad*, the supposed name of some ancient Idol. The first syllable of *Baugh-dad* (بغ) being in orthography radically different from the Persian *baugh*, باغ (spelt with *alif)* it would seem that a similarity of sound suggested the above derivation, or that from time immemorial the Asiatics themselves have persevered in spelling the word wrongly.

On the other hand it may be said, that the shorter accent of *o* or *u* seems more naturally to affect the two component letters of the first syllable, than the broad open sound *au* or *aw;* which certainly would be much better expressed by *alif* ا than understood: and Major Davy's pronunciation *(bughdaud)* seems to corroborate the internal testimony of the orthographical construction, and to disprove the derivation of the word from باغ *baugh*. Besides, it may be said, that, if composed of Persian words, it should be pronounced *Baugh-i-dad*, from the *Izafit*, necessarily introduced between a nominative and genitive case.

The caſe being thus ſtated, long preſcription and reſpectable authorities, againſt Major Davy and an infinity of Oriental knowledge, an appeal perhaps to ſome intelligent Aſiatic might produce a deciſive ſentence: and though the point in queſtion is not, it muſt be owned, of very great importance, thoſe who have it in their power to decide it, will, by a communication on the ſubject, oblige

PHILOLOGUS.

# *Extract of a Journal and Memorandums written during a Tour in the Nizam's Country, in the Month of November*, 1791 *.

*November* 4.

HAVING taken my leave of the Britiſh Commandant of Innecunda, (the laſt fort belonging to the Company on the frontiers of the Nizam's territory) and offered my grateful acknowledgements for the civilities I had experienced, I diſpatched my tent, palanqueen bearers, ſervants and baggage, under the eſcort of a Naig and ten ſepoys, at twelve o'clock at noon, in order the whole might croſs a Nulla, running by the extreme ends of the hills adjoining to the fort of Innecunda, and after paſſing ſome obſtacles, and gaining ſome diſtance in my front, they might refreſh themſelves ſo as to be ready to move forward on my joining them; for which purpoſe I hired palanqueen bearers: but the evening turning out very dark and rainy, I could get no farther than the village of Tarlepooroo, about ſixteen coſs from Innecunda, containing a ſmall fort, a pagoda, and fakeer's tope. I ſlept in a hovel belong-

* It may give weight to the opinions of the writer of this journal, (now a Lieutenant-Colonel in the army) on the manners and ceremonies of Aſiatick courts, to mention, that he had the advantage of viſiting thoſe of Europe in the train of a Britiſh Prince.

ing to the fakeer, where the old man having made a brisk fire, and my cook having prepared me a good curry of fowl, rice, eggs and greens, by the farther assistance of my hookha, I kept out the cold, and passed a pleasant evening with the old fakeer.

The next day I reached *Cummum*, where, finding a good mosque opposite to the fort, I had no occasion to pitch my tent. The Killedar, an old and infirm man, neither chose to admit of my visit, nor entrance into the fort; the appearance of the works seemed to justify his jealousy, since they appeared in a ruinous condition, and commanded by high ground to the north of the Pettah, as well as from the mosque where I lodged; in other respects the position of the fort is strong, being surrounded by Paddy fields, without any road but one close to the fort. In the afternoon the Killedar's son rode by the mosque, well dressed and escorted; he *salam'd*, but did not stop; nor had I any visit from the great men; but the common people were very civil and obliging. In this manner I travelled till the tenth, when I reached Kunapah, sometimes pitching my tent, at others inhabiting choultries, or temporary pandals * erected for the convenience of travellers. The road was wild, and the dress and manners of the inhabitants presented a constant novelty. The difference of colour and religion did not prevent my receiving civilities in every place I halted, where either the Aumildar or his deputy came to offer me their service, in directing my servants where to procure the best provisions, and often making me a present of some fruit.

* Temporary sheds constructed of bamboos and mats.

The ſtillneſs of an Aſiatic journey (ſo contrary to the noiſe and buſtle of the great roads of Europe) was frequently interrupted by the ſhrill ſound of a horn, and the appearance of a band of Polygars *, armed with match-locks and ſpears, naked from the head to the waiſt; ſometimes a ſwarthy figure, with a bow and quiver of arrows, mounted on a camel, would croſs the road: ſometimes ſmall troops of horſe, variouſly armed, overtook me. Theſe I afterwards found were on the road to join the Nizam's army; but, contrary to my expectation from ſo undiſciplined a ſet, they offered me no moleſtation; and I could not avoid obſerving, that there is ſomething more grand and majeſtic in the deportment of a wild and martial people, than in the tame and uniform appearance of the moſt civilized Europeans. As I approached to Kurrapah, the ſcene became extremely variegated and beautiful, from numerous bodies of horſe diſperſed among the woods and avenues, intermixed with the tents and ſtandards of the different Serdars †: the horſes were at piquet, without lines or regular order, and the ſoldiers were ſcattered in various groupes, ſeated upon mats or carpets ſmoking their hubble-bubbles; ſome in armour, others half naked, others richly dreſſed in muſlin jammas and ſilk drawers. Among theſe I obſerved ſome Moghul Tartars, who, at variance with the cuſtom of Aſia, were ſitting in company, with their women unveiled.

Having in the morning diſpatched an *hircarrah*, with my compliments to the Mooriſh commandant, I found, on my arrival, he

* An independant race living under their own chiefs, preferring the hills and foreſts to cities and villages, and the chace to huſbandry.

† Military Chiefs.

had been good enough to order a houſe for my reception, with an encloſed yard capable of containing my eſcort, ſervants, and baggage. It was ſituated oppoſite to the palace of the Nabobs of Kurrapah, now much in ruins, encloſed by high mud walls, with round towers of ſtone, incapable of defence againſt artillery. Very few of the buildings remain entire, but ſeem to have occupied a great extent of ground. The different court-yards being extremely ſpacious, the garden is very pretty, in the center of which riſes a pavilion of indifferent architecture and materials, but agreeable from its coolneſs and the proſpect it commands of the country over the garden wall. The ſquare upon which it ſtands is conſiderable, and raiſed about fourteen feet from the ground; within which, encompaſſing the pavilion, is cut a canal, ten feet deep and as many broad, having a fountain at each angle of the ſquare. The garden abounds with orange, lemon, and cypreſs trees; adjoining to which, in a court-yard, is a *durbar* * of ſtone, ſunk in the ground and overflowed with water, which ſerves to bathe in, as well as to water the garden and fill the canal.

Though theſe gardens cannot be compared to thoſe of Europe in taſte and variety, they are peculiarly adapted to the retired pleaſures of a Mohammedan life: the principal requiſites of which are coolneſs, ſpace, and ſecrecy; beſides that, they hold it both grateful and healthy to live much among the fragrance of plants and flowers; and that pride, jealouſy, and modeſty unite in demanding perfect ſecurity from all intruſion. Hence the high walls, ſo inelegant in the eyes

* دربار *Durbar*, hall of audience.

of a European, are the neceſſary guardians of a Mohammedan's honour, and the ſafeguard of his pleaſures. Within this protection, ſecluded from the world, the voluptuous Muſſelman, laying aſide the grandeurs of the day, as well as the irritation of mind which ever accompanies ambition, abandons himſelf to a ſoft repoſe; and, in the ſtillneſs of a ſtarry night, acquires that ſerenity of mind which lulls the ſoul into pleaſing complacency, forming a delightful contraſt to the ſtormy paſſions of an agitated day. Here, negligently ſtretched upon his couch, he liſtens to the melodious ſong, and contemplates the graceful forms of the ſurrounding dancers; or retired to the receſſes of the pavilion, amid the odoriferous ſmoke of incenſe, he abandons himſelf to the delights of love.

Having rewarded my guide, I retired to my own houſe, and on the 12th paid my reſpects to our reſident, Sir John Kennaway (known in the Nizam's camp by the title of the Nabob *Dilaver Jung.)* The ſtate and retinue of our ambaſſador, correſponded to the ideas of the court where he reſided, and was worthy the policy and magnificence of the power by which he was employed—Joined to theſe advantages, Sir John poſſeſſed ſtill greater in his local knowledge, and the moſt ſcrupulous adherence to cuſtoms, by the due obſervance of which, the Aſiatics can alone be conciliated.

A few days afterwards, Sir John preſented me to the Nizam's miniſter, then known by the title of *Murſhid Ul Muluck*, but ſubſequently honored with that of *Azem Ul Omra.*—He received us in the public tent, which was very large, and covered with carpets.—After embracing us, we all ſat down and converſed upon the news

of the day, in which the miniſter diſplayed all the eaſe and elegance of the moſt poliſhed courtier. After a time we retired to the private tent, where, inſtead of ſitting upon the ground, the miniſter's attention had prepared chairs for us, and carrying his politeneſs ſtill farther, he inſiſted upon our ſmoking our hoohkas, which in Aſia is not cuſtomary in the preſence of a ſuperior; having at length expreſſed our deſire to depart, the *Beetle* was brought in elegant ſilver boxes; the miniſter's turban was richly adorned with pearls and emeralds. After an interval of a few days, I went to pay my court to the Prince *Sekunder Jah*, the Nizam's ſecond ſon, and commander in chief of the army. The public tent, which was extremely ſpacious, with ſeveral others, ſtood in the center of a large ſquare, encloſed with tent walls about ſeven feet in height, ſupported by croſs bamboos, which I was given to underſtand to be a mark of ſovereignty.

The ground of the tent was level and ſmoothed with care, covered with carpets, over which was ſpread a white cloth; in the center was the *Muſnud*, ſurrounded by pillows of white muſlin. Upon our entrance the tent was empty, but we were ſoon joined by the miniſter, who deſiring us to be ſeated oppoſite the *Muſnud*, retired into the inner tent. But ſoon appearing in company with the prince, we roſe to meet him; the prince bowed reſpectfully to every one, and embraced us all; then deſiring us to ſit upon his right hand, he ſeated himſelf upon the *Muſnud*, and the miniſter ſeated himſelf on the ground behind him, holding a bunch of peacock's feathers mounted in a ſilver handle, with which he frequently fanned the prince. The Durbar now commenced, and the different ſirdars, or

military chiefs, came to pay their court. Upon their entrance into the ſquare at a conſiderable diſtance before the tent, they ſtood ſtill; when the proper officer calls out their titles, deſiring the prince to turn the light of his countenance upon ſuch a one, upon which the prince inclines his head that way, and the ſirdar advances, till, being near the preſence, he nearly touches the ground with his right hand, and bowing ſlowly, brings it back to his forehead; after which, he ſits down on the prince's right hand, and enters familiarly into converſation. The *Moultaſeddies*, writers, and lower ranks, touch the ground three times with both hands, with other minute ceremonies of reſpect.

The prince's turban was magnificently ornamented with jewels, and his necklace and bracelets were of the fineſt pearl. Except the miniſter, the other chiefs had no jewels, but wore their ſhields ſlung over the ſhoulder, and a handſome piece of armour upon the right hand, ornamented with black fringe, called *Duſthanna*. After ſome converſation, the prince roſe, and giving us the Beetle and *Ottar* of roſes, we took leave. In contemplating the court and its manners, which have exiſted many centuries, an obſerver may trace the faded lineaments of a people who have once been great, powerful, and enlightened; but looking to that order, diſcipline, and ſcience, which, in an army, form the ſupport of empire, the traces become ſo faint as to be ſcarcely diſcernible but in the outward appearance of the men, the management of their horſes, and their dexterity in the uſe of the ſpear and ſabre, which, individually, gives a martial air. But as an army, the compoſition is no leſs expenſive than defective, and totally unfit for military operation. They encamp

at random, without proper pickets in front, flank, or rear, and in conſequence of this and other negligence, are eaſy to be ſurpriſed—in ſhort, theſe numerous bodies of robuſt men and active horſes ſeemed deſigned for no other purpoſe than to adorn the march of their chief, who rides in the midſt of them upon his elephant, his ſtandard diſplayed upon another, attended by *Chubdars* *, calling out his titles.

There is, indeed, ſo little diſcipline, even in form, that no orders are given for a march, but this intelligence is conveyed to the different chiefs by means of their reſpective news writers, who attend the miniſter's *Durbar* every evening for information; there is alſo, as in other governments upon the decline, little attention to merit; preferment is obtained by birth and connection, by intrigue and cabal, and other means equally degrading and deſtructive to the military character—once obtained, the Sirdars of horſe may be conſidered individually as very powerful and independent chiefs.

I had long deſired to view the natives of Hindoſtan in the free exerciſe of all their prejudices and cuſtoms, unbiaſſed by the preſence of an European power, and the period was now arrived when my curioſity was likely to meet a full indulgence, in a camp of ten thouſand horſe, compoſed of the ſubjects of an independant power, and appertaining to a prince, whoſe anceſtor, the celebrated *Nizam Ul Muluck*, eſtabliſhed the ſovereignty of the *Dekkan*, and whoſe

* Servants of ſtate bearing ſilver and gold ſticks, like thoſe now in uſe by the commanders and field officers of the body guard, when in waiting at St. James's Palace.

court, upon the decline of the Moghul empire, became the asylum of the most illustrious Mohammedan families. To whatever country of Europe the traveller directs his steps, he meets with people ready to give him information, and proud to display their knowledge; in Asia the reverse occurs; the natives are difficult of access, averse to strangers, and reserved in their manners—Slaves to their own customs, they hold those of other nations in contempt. Ever desirous to preserve their own dignity, they are too apt to consider the unstudied manners and familiarity of the English, as marks of disrespect, and will never conceive we dare to conduct ourselves in like manner to our own superiors.

And the bigoted part of the Mohammedans consider many of our customs as impurities; such as the drinking wine, eating pork, and mixing the hair with pomatum, which they know to be composed of hog's lard. In this manner the intercourse between the generality of English and Mohammedans becomes rare and distant—in short, seldom takes place but upon occasions of necessity. But the traveller, possessing the fortitude to make a temporary resignation of his own customs, and the pliability of assuming others, will secure to himself a kind reception; if he will condescend to appear pleased with their amusements, all they have to offer will be bestowed with liberality; for the Musselmen are by nature generous and hospitable. The freedom of access once obtained by these means, the distant and reserved manner of a haughty man, concerned in supporting his authority in the eyes of his people, against the supposed attacks of a stranger, disappear—and after all, to exchange a hat for a turban, the confined garb of Europe, for the cool and easy dress of Asia,

are no great difficulties—to give up wine, to renounce pork, to lay aſide knives and forks and employ your fingers, to recline upon a carpet and pillows inſtead of a chair; all theſe, a traveller, endowed with zeal and curioſity, will ſacrifice to the ſearch of knowledge and truth; or he loves himſelf better than either, and has miſtaken his profeſſion.

It is here far from my intention to aſſert, that a European wearing the habit of his country, is thereby liable to inſult and incivility. On the contrary, he will be politely received at ſtated intervals by thoſe in office, but he will probably perceive that theſe attentions are more addreſſed to the power he repreſents, than to himſelf: that the converſation will be formal, and made up of unmeaning compliments, chiefly addreſſed to him from the ſuperior: and that the reſt of the company will remain in a circumſpect ſilence; that his dreſs will debar him from mixing in the crowd, from attending various feſtivals and ceremonies, and will entirely prevent any communication with the ſofter ſex, from whoſe ſocial intercourſe, pleaſure and knowledge are derived in all countries;—for the Muſſelmen have a proverb,

That "without love, the charm of this world in a moment diſſolves."

كه عشق كي سوا كهلتا هي پل مين طلسمات جهان كا

*Ke Æſchuck ke ſiwae khoulta hy Pul me Taliſmaat Jehan ka.*

In the intervals of retirement, I reflected upon all the novelties I had ſeen, and confeſs that my paſt reading upon Aſiatic ſubjects afforded me but little light, as few authors have condeſcended to enter

ſufficiently into detail; nevertheleſs in a political view, cuſtom, prejudice, and prepoſſeſſion, are matters of infinite importance, for the multitude will ever be incapable of the full uſe of reaſon, ſince thoſe poſſeſſed of all the means of education and inſtruction ſeldom attain it. Hence to make conqueſts, and preſerve them, are very diſtinct matters, and accompliſhed by very different means; for in order to give a ſecure motion to any complex machine, its materials and compoſition ſhould be known.

Impreſſed with theſe maxims, I humbly conceive every traveller does well to ſubmit to his country, obſervations which have ariſen from local knowledge, ſince out of much droſs it is poſſible ſome pure gold may be extracted; and by whatever cuſtoms or prejudices mankind are enſlaved, that very circumſtance renders the knowledge of importance; as in the practice of worldly affairs, all ſteps are of conſequence; bad ones are ſometimes irreparable. Before, then, we advance a foot, it is neceſſary to be acquainted with the ground we are to tread upon, and in the government of ſo many millions of people, whoſe ſtrongeſt link to us will be opinion, we ſhould endeavour to penetrate the receſſes of the human heart, and feel the ſprings which give it motion. Thoſe who have never travelled, conceive their own country ſuperior to any other, and its cuſtoms the moſt excellent; we ſhould, therefore, in deciding upon any cuſtom, lay aſide our own prejudices, and examine all things with indifference; from which it commonly reſults, that after a while, you perceive the cuſtoms of each country have ariſen with propriety from its locality and climate.

I have therefore little doubt, that when, by the laborious reſearches of our countrymen, the depths of oriental learning ſhall be explored, we ſhall diſcover good precepts of morality and ſound philoſophy; and that the munificent Creator has not confined the light of reaſon to the porticoes of Greece, or the confines of Europe, but ſuffered the pure radiance to diffuſe and illumine the more populous countries of Aſia.

[*To be continued.*]

| | | | | | |
|---|---|---|---|---|---|
| | | Final | | | Final |
| א | ו | | ל | ל | |
| ב | ר | | מ | מ | ם |
| ג | ג | | נ | נ | ן |
| ד | ד | | ס | ס | |
| ה | ה | | ע | ע | |
| ו | ו | | פ | פ | ף |
| ז | ז | | צ | צ | ץ |
| ח | ח | | ק | ק | |
| ט | ט | | ר | ר | |
| י | י | | ש | ש | |
| כ | כ | ך | ת | ת | |

שלה בגל תורה עסיק ״ עשרה לתולע״ ויהולע לענים
ווענים לקבי אויס יקבי אים עסרוה לאלף נפש הגולה
הם אשרו שלשה לשתים

## *Hebrew running Hand.*

OF the running hand, called in Hebrew כמשמע *(Kemiſhmah)*, which the Jews of Holland uſe in their familiar correſpondence, the annexed plate repreſents the alphabet; ſhewing its variations from the large printed character, or that which they call כתיבות *(Kitibooth)*, that is, *like writing*, or reſembling the ancient written letters. This running hand differs alſo from that uſed in the printed Rabbinical works, (which is but a variation of the *Kitibooth)*: called, from the initial letters of the *Rabbi Solomon Iſaac*, רשי *Raſhi*.

I have given the beginnning of the firſt chapter of the פרקי אבות *(Pirke Aboth)*, or "Rabbinical Sentences," written in this running hand, which the reader may compare with the ſame paſſage in the printed character, as follows, (the words being arranged in the ſame order):

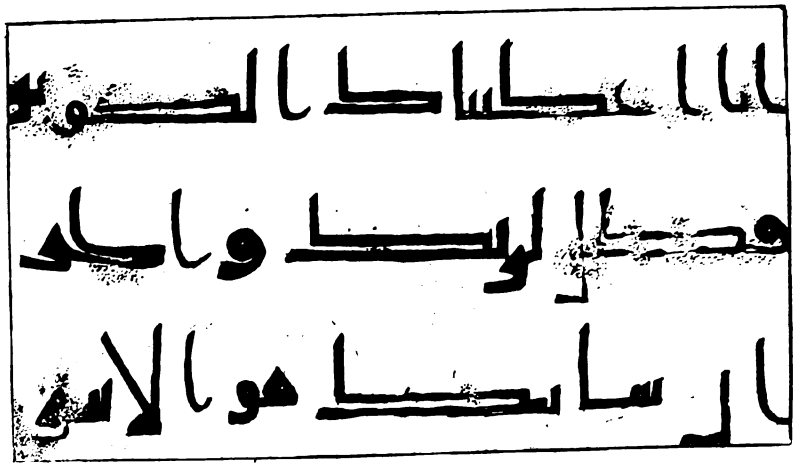
משה קבל תורה מסיני ׳ומסרה ליהושע ׳ויהושע לזקנים׳
וזקנים לנביאים ונביאי׳ מסרוה לאנשי כנסת הגדולה׳
הם אמרו שלשה דברים׳ — — — — — — — — —

" Moyſes legem accepit e Monte Sinai, et docuit eam Joſuæ; Joſua traditit eam Senioribus; Seniores Prophetis, Prophetæ dederunt eam viris Magnæ Congregationis. Illi autem tria hæc nobis documenta dedere "——

" Moſes received the law from Mount Sinaï, and taught it to Joſhua; Joſhua gave it to the Elders; the Elders to the Prophets, and the Prophets to the men of the Great Congregation. They have left us theſe three precepts "——

See the פרקי אבות (page 3) following Phil. Aquinus's " Primigeniæ Voces, ſeu Radices Breves Linguæ Sanctæ." 16mo. *Lutet. Paris.* 1620.

Cufick.



## *Cufick Inſcription.*

THE annexed Engraving repreſents the Cufick, or ancient Arabian characters, inſcribed on a paſteboard, in poſſeſſion of William Ouſeley, Eſq. A very learned and ingenious traveller, to whom a copy of theſe lines was communicated, before the preſent publication, informed a friend of the Editor, that he has ſeen in Chaldea many ſimilar inſcriptions carved on ſtone.

The Engraving is reduced to about quarter the ſize of the original, in which ſome of the letters have been injured by time and inſects. It was purchaſed, along with a large collection of Arabick and Perſian manuſcripts, from a perſon who could not give any account which might lead to an explanation of it. It is therefore ſubmitted to our Oriental and antiquarian readers; and a tranſcript in modern characters, with a tranſlation, requeſted.

از تاریخ معجم

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خردرا وجانرا که کرد اشکار
که بنیاد دانش نهاد استوار

که درپیکر تن روان آفرید
که بخشید عقل وکه جان آفرید

که کلکونه بر چهره لاله کرد
که پرایه غنچه از ژاله کرد

که بر تارک چرخ اختر نهاد
که درسنگ یاقوت احمر نهاد

که شمع شب افروز مه برفروخت
که بر مجمر گلستان عود سوخت

زمین را که گسترد بر روی آب
که در دانه کرد از سرشک سحاب

## *Perſian Lines on the DEITY, quoted in the Hiſtorical Work, intitled* " Tarikh Moagem fi athar Moluck Al'agem."—*Tranſlated by W. OUSELEY, Eſq.*

——" WHO made manifeſt the vital and intellectual powers:
Who confirmed the foundation of underſtanding:

Who, into the form of the human frame, breathed his animating ſpirit:
Who beſtowed reaſon, and inſpired the ſoul:

Who painted with lively colours the cheek of the tulip,
And made of the dew-drop an ornament for the roſe-bud:

Who crowned the ſummit of the heavens with a diadem of conſtellations,
And tinged the hard boſom of the ruby with a vivid glow:

Who enkindled the fire of the moon as a nocturnal lamp,
And perfumed the flower garden with the fragrance of burning incenſe:

Who ſpread out the earth on the face of the water,
And formed precious pearls from the tears of the clouds *."

* This paſſage alludes to an opinion, common among the Aſiaticks, that the pearls found in certain ſhell-fiſh are produced from drops of rain-water which they imbibe.

غزل
از دیوان سعدي

---

مبارک ترشب و خوّرم ترین روز
با ستقبالم آمد بخت فیروز

دهل زن کو دو نوبت زن بشارت
که دوشم قدر بود امروز نوروز

مهست این یا ملک یا آدمي زاد
تویئ یا آفتاب عالم ا فروز

ندانستي که رندان در مکین اند
نکو کردي علي رغم بد آموز

مرا با دوست اي دشمن وصالست
تراکر دل نخواهد دیده بردوز

شبان دانم که از درد فراقت
نپاسو دم ز فریاد جان سوز

کران شبهاي با وحشت نمي بود
نمي دانست سعدي قدر این روز

## *Sonnet, by the Poet SADI, paraphraſed from the Perſian.*

THRICE happy night! auſpicious morn!
Bleſt harbinger of mirth and joy:
Day that declares the Spring's return;
Foreboding bliſs that ne'er can cloy.

Strike, ſtrike the drum: let muſic tell
The bleſſings Spring ſhall ſcatter round:
Fragrance ſhall float on every gale,
And opening flow'rets paint the ground.

But ſoft!—what heavenly ſhape appears,
Shedding pale luſtre like the moon?
Some angel's form the Viſion wears;
Sweet Maid! that angel form's thine own.

Tho' Malice ſtrive to blaſt our fame,
And Envy's tongue malignant prove,
We'll cheriſh ſtill our virtuous flame,
And death alone ſhall end our love.

Say to the Poet's jealous foe,
" Turn not on him thy lurid eye—
" SADI's more bleſt than man below,
" For Love exalts him to the ſky."—

Yet I have paſt whole nights in ſighs,
Condemn'd the abſent fair to mourn;
But ſhe appears—and Sorrow flies;
And Pleaſure ſmiles on her return.

And when in memory's view I place
The pangs that bade me then complain,
More vaſt I feel the preſent bliſs,
Contraſted with the former pain.

P. D. V.

# *On the Chriſtianity of the Mohammedans; with Anecdotes of* MURAD BEG, *a Turkiſh Writer, of the ſixteenth Century.*

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" THE *Muſſelmans* are already a ſort of heterodox *Chriſtians;* they are *Chriſtians*, if LOCKE reaſons juſtly, becauſe they firmly believe the immaculate conception, divine character, and miracles, of the MESSIAH; but they are heterodox in denying vehemently his character of *Son*, and his equality as *God*, with the Father, of whoſe unity and attributes they entertain and expreſs the moſt awful ideas; while they conſider our doctrine as perfect blaſphemy, and inſiſt that our copies of the Scriptures have been corrupted both by *Jews* and *Chriſtians*."

*Sir* W. JONES *on the Gods of Greece, Italy, and India.*

Having with a particular view devoted ſome time to the ſtudy of Mohammedan theology, and peruſed ſeveral voluminous commentaries on the *Koran*, it grieved me to find, that ſuch animoſities ſhould burn againſt *Chriſtians* in the minds of men, who themſelves want ſo little of being (in point of belief) literally *Chriſtians*, as the followers of the Arabian Impoſtor.

Through the medium of the very exact tranſlation into Latin by *Maracci*, into French by Monſ. *Savary*, and into Engliſh by the moſt learned *Sale*, the tenets of the Koran, in reſpect to the ſanctity of Chriſt, may be underſtood by the mere European reader. To the traditions recorded in that book of the *Meſſiah*, many have been added by the commentators, and ſome by the poets: for it is not unuſual among theſe of Perſia and Turkey to allude (even in their profane and unchaſte compoſitions) to the miraculous power of ISA's (JESUS's) breath, which could give health to the infirm, and reſtore the deceaſed to life. Theſe alluſions are by no means ironically or irreverently intended: I have read in ſome *Travels*, of a Turk who was baſtinadoed almoſt to death for uttering diſreſpectful words againſt the *Meſſiah*, (although he might with impunity have cruelly abuſed the followers of that divine perſonage). And, when their poets ſpeak of him, (let their alluſions be ever ſo ſilly or indecorus) they ſpeak of him (according to a learned critick) "in the ſame manner that they would do of *Mohammed* himſelf *."

A very curious Treatiſe on the Mohammedan Religion lately fell into my poſſeſſion, written in the Turkiſh language, and in a fair hand, with a Latin verſion running along the margin of every page: both Turkiſh and Latin the compoſition of *Murad* or *Morat Beg*,

* Abſit tamen, ut ex eo poeta impietatis arguatur, atque Meſſiam ludibrio habuiſſe cenſendus ſit, cum Mahometani omnes, etſi non divinitatem, ſummam tamen Sanctitatem in Meſſia recognoſcant, quem et Spiritum Dei & Virginis filium & divinum Prophetam uno omnes ore profitentur. Atque adeo quod hic de Chriſto dicit, de Muhamede ipſo libere dixiſſet, niſi res peculiarem figuram & alluſionem involveret.—*Revicſky's Specim. Poes. Perſ.* 97.

whoſe original manuſcript I believe this to have been. From this work I ſhall firſt ſelect a few paſſages expreſſing the *Muſelmanick* opinions concerning CHRIST; and then preſent ſome extracts containing anecdotes of the author.

It appears to me that, by the Mohammedans, CHRIST is held of a rank next to their pſeudo-prophet in ſanctity. In the preface to his book, *Murad Beg* informs us, that

ابتد ادن ادم پيغمبره اون صحف ديدلدي اندن صكده شيت پيغمبره اللي
صحف نازل او لدي اندن صكره ادريس پيغمبره او توز صحف ويرلدي &c.

"At the beginning ten tables were given to the Prophet *Adam;* after that, fifty tables were ſent from above to the Prophet *Seth;* then thirty were given to the Prophet *Enoch*, and ten ſent from heaven to the Patriarch *Abraham:* to *Moſes* the Prophet was given the book *Teurat* *: and after that, to *David* the book of Pſalms: latterly unto JESUS the Prophet was given the *Goſpel* †: and, laſt of all, on the bleſſed *Mohammed* was beſtowed the divine *Koran*," &c.

حضرت عيسي دخي كذ لك يهود يلري كند و دينده دعوث &c.

"Thus, when our Lord JESUS invited the Phariſees and Jews to his true *catholic* faith," &c.——"all thoſe who denied the Lord JESUS have been condemned"——

* تورات an Arabick word for the Pentateuch, derived from the Hebrew תורה ſignifying the Law of Moſes.

† انجيل *Engeel*, from the Greek Εὐαγγέλιον.

و تصحيح ابدان معجزه سي حضرت عيسايه چوق و اقع اولد غي ز مانه سنک
قومي علم طبه دوشنمشلر دي حاذق كامل طبيبلر .&c

"But the miracle of the revivification of the dead, and the healing of the ſick through the Lord JESUS, has been ſufficiently authenticated. The people of his time, devoting themſelves much to the ſtudy of phyſical arts, were very learned in them. Although JESUS came in the time of the moſt excellent phyſicians, yet did he, through the grace of the Moſt High, and the power of the name of GOD, excell them all, and reſtore the dead to life"—&c.

وشو يلمي اولد يكم حضرت عيسي بو نجه معجزات عظمي ايله ما هر ايكن
و بو نجه علوم ظاهري و با طني اندن ظاهر او لمشر ايكن و كجه كوندز با تجه
بو دريوب .&c

"For when the Lord JESUS was celebrated for ſo many and ſo great miracles, and ſuch external and internal doctrine manifeſted in him, even to his holy and faithful apoſtles, (who were ever preſent with him, ſanctified by the delightfulneſs of his moſt ſweet converſation) through the divine Spirit, a power of healing diſeaſes and reſtoring the dead to life was given."

طايفه نصري حضرت عيسادن بو نجه در لو عجايبات كه كورد يلر اتاسر
طغر غوب و هم طفد قدن صكره اناسبي با كره قالدغي و بو نجه احياء
اموات ايدوب اخر الا مر شو يله كوده سيله كو كه چكلدو كندن صاند يلر كه
اول سيرتا و صورتا الو هيتله موصوف اولوب .&c

"When the Chriſtian people ſaw the various miracles of the

Lord JESUS: when they knew that he was begotten without a father: that, after his birth, Mary his mother remained a Virgin immaculate: that he raiſed ſo many dead to life: and, finally, that he himſelf aſcended into heaven,—they thought that he perſonally and eſſentially partook of the Divinity. Yet, when they ſaw him eating, drinking, ſitting, ſtanding, walking, ſleeping, wearied, hungry, thirſty, taſting ſweet and bitter, ſuffering anguiſh,—inconſiſtent with the dignity of divine nature, and ſuited only to vile mortals,—they then ſuppoſed that his human and celeſtial natures were blended together: and, ſince they allow him to partake of the Divinity, they are under the neceſſity of adoring him as GOD himſelf; and in this irrational and vain opinion, although they inconſiſtently aſſert the *Unity* of the Moſt High, yet they worſhip CHRIST as a part, ſeparated from him—an emanation of the Deity."

حضرت عيسي دخي انجيلده بيورد يكم يرلوك و كو كلوك مغا تيج تصرفاتي
بكا و يرلدي ديد و كي صحيح درانلارا نيپادر دخي او لي &c.

"The Lord JESUS alſo ſays in the goſpel, "The poſſeſſion of heaven and of earth has been given unto me," which words are moſt true. For ſince the Lord JESUS was the eſpecial prophet and meſſenger of GOD, and had the power of performing ſo many miracles, that he ſhould have greater power is not to be wondered at; but if, according to the falſe opinion of the Chriſtians, Chriſt was really GOD himſelf, he would not have ſaid "it has been *given* to me," he would have rather ſaid, "I myſelf am the Creator of all theſe things," &c.

From the paſſages here given, and that which I have placed at the head of this eſſay, (borrowed from the writings of a moſt excellent ſcholar and antiquary, philoſopher and Chriſtian,) it would ſeem, that, prediſpoſed as they are in favour of the Meſſiah, the converſion of the Mohammedans to his pure faith might eaſily be effected; the attempt has been made in various ways, but always, I believe, with the ſame ſucceſs. The event of the Cruſades proves, that the bloody ſword of war is not the fit inſtrument for propagating the mild religion of JESUS; and the praiſeworthy labours of the Romiſh Miſſionaries, notwithſtanding their perſuaſive and inſinuating manners and addreſs, have been crowned, I fear, with but little ſucceſs in the making of proſelytes; yet I cannot help thinking that much of the diſguſt which the Mohammedans expreſs for the Chriſtian mode of worſhip, may be aſcribed to external cauſes, which being removed, their objections might naturally be expected to die away. The religious ceremonies of thoſe nations of Chriſtendom, which border on Turkey, and with which the inhabitants of Egypt, Barbary, and the Levant, in general, have immediate intercourſe, preſent to the eye a ſemblance of idol-worſhip, the very idea of which excites horror in a Muſſelman, and would check at once every inquiry (were he diſpoſed to make one) into the real merits of the Chriſtian faith.

I now proceed to give, in his own words, ſome account of *Murad Beg*, from whoſe work the above-quoted Turkiſh paſſages have been extracted; its title is as follows:

كتاب تسويت التوجّه الي الحق لمراد ابن عبد الله الترجمان باب سلطاني

Near the conclusion of his book, this modest Mussulman has these words:

وبوبدمج كلجيلري بازوب كتورب كونشدن ذرّه و دريادن قطره اشارت ايلدوم
امبذ &c.

"Thus have I collected together in writing, these sentences, forming, as it were, a mote from the sunbeam, or a single drop from the ocean, hoping that none of my worthy brethren in the true faith, (i. e. of Mohammed) who may read this book, will accuse me of impiety or blasphemy; at least, I entreat that with a benevolent mind they may deign to correct whatever errors shall be found in it, and think me, the most humble and abject *Murad Beg* their slave, worthy of being remembered in their prayers to the Lord, as we are taught by himself in the *Koran* thus,

ربنا اغفر لنا ولا خواننا الذ ين &c.

"Although I began the composition of this book in the Turkish language, in the year of our prophet's flight, 963, and of the *Virgin delivery*, (i. e. the birth of Christ) 1556, and would have finished it in the space of another year; yet my chief desire was, that the Most High of his wonderful clemency might enable me to translate it into the Latin tongue; a tongue common to all the learned who worship the MESSIAH, whether of Italy or France, Hungary, Germany or Poland, Bohemia, Portugal, and Spain; that the utility of this book might be known to all, even the Christians, and the merits of the true faith of ISLAM, (Mohammedanism.) I

have diligently laboured for that Chriſtian flock; why ſhould not men in health and vigour act as phyſicians to thoſe who are diſeaſed? I have eſpecially laboured in this, ſince I myſelf, weak mortal, by nation a *Hungarian*, before I was taken by the *Muſſelmans* in the war of *Muhaje* *, had always cloſely applied to the ſtudy of the Latin language. I was ſeventeen years old when brought into the land of *Iſlam;* and at firſt, I raſhly, and without conſideration, embraced that holy faith; but by degrees, I have ſince acquired a true knowledge of its diſcipline, ſo gracious has the Lord, in his mercy, been to me; and let us hope that he will ſuffer the laſt hour to be ſpent in the ſame faith. Through the direction of the Deity, I have written the praiſes of the moſt holy book, *Al Koran*, and have celebrated the name of the prophet; and although not much experienced in the Latin tongue, and deficient in the elegancies thereof, I truſt that thoſe learned in that language will take in good part my endeavours to ſpread the glory of the true faith to the four corners of the world, and the ſplendour of the prince and ruler of the faithful, in the religion of *Iſlam:* of him who has been conſtituted by God, our governor and the guardian of all true believers, *Sultan Murat Khan*, the ſon of *Sultan Selim Khan*, the ſon of *Sultan Soleyman Khan*, and of all his predeceſſors of auguſt memory, whoſe burial places may the ſacred light of heaven illumine!

"Yet I fear, leſt I be one of thoſe whom the Lord thus ſpeaks to in the Koran: "Pretend ye to point out the right way to others, ye who have loſt your own?"

* موهاج

"In the year of our prophet's flight, 974, of the Virgin-birth of the Meſſiah, 1567, I began the Latin verſion of this book, which, in the following year, I finiſhed; tis true, I was unworthy of ſuch a taſk; but, taking a pen into my hand, I found that the more I wrote, the faſter flowed ideas into my head and pen.

"When I was a captive in the land of the Chriſtians, there came to me many of their learned men to diſpute with me on religion; much did I ſuffer in that captivity: but I bore all for love of the divine faith with patience; for, in patience during affliction, is the true ſervice of God. In this manner paſſed I thirty months leading a life of darkneſs in their dungeons; finally the Moſt High, who converts anguiſh into comfort, and gives joy after ſadneſs, poured his divine grace on the illuſtrious Lord of auguſt memory, the moſt clement Rustem Pasha, (whoſe ſoul may God preſerve) who having liberated me, vile ſlave, from captivity, brought me into the preſence of the moſt potent and invincible *Cæſar* of glorious memory, Sultan Soleyman, and informed his highneſs that I poſſeſſed the power of interpreting all writings in the Latin and Hungarian tongues; therefore I have been thought worthy of being elected into the number of his highneſs's interpreters."

I. U.

## *Remarks on the Collation of Manuſcripts; with various Readings in the* Guliſtàn *of SADI.---- By Major* OUSELEY.

WE may, perhaps, claſs among the moſt irkſome labours of a literary man, the taſk of collating ſeveral manuſcript copies of the ſame work: a taſk, however, which muſt be performed with accuracy and diligence, previous to the correct publication of any ancient author, if our object be to obtain the genuine and original reading of the text.

When copies of any celebrated work are ſo multiplied as among the Aſiaticks, it is not ſurpriſing that the negligence, hurry, and ignorance of tranſcribers ſhould occaſion numerous and conſiderable errors. Perhaps we may aſcribe ſome of the variations found in Oriental manuſcripts to the ſuppoſed learning of either the tranſcriber or the poſſeſſor of a book, who may fancy that he corrects only becauſe he alters or curtails, and that he improves becauſe he adds. From the peculiar conſtruction of the characters in which they are written, Arabick, Perſian, and Turkiſh manuſcripts are moſt liable to variations and defects. The ſlight inflection or curvation of a ſtroke

which ought to be ſtraight, or the omiſſion or miſapplication of a ſingle point, will occaſion the total change of a word, and conſequently may affect the ſenſe of an entire paſſage. Thoſe, therefore, who undertake the publication in print of any Oriental work, will perceive the neceſſity of accurately collating as many manuſcript copies as can be procured.

But many paſſages are ſo eſſentially inſignificant, as not to derive importance from any poſſible partial alteration: and of words redundant, (which are found, I believe, in the writings of every nation) certain expletives and particles, the variations, or, indeed, the total omiſſion, may, in many caſes, be of little conſequence.

The attention of the Orientaliſt ſhould be particularly directed to the collation of paſſages which involve alluſions to hiſtory, mythology, geography, &c., where proper names are found, or obſcure and doubtful words, which, by a ſlight alteration, the addition of a point, or tranſpoſition of a letter, may be rendered important.

Whenever paſſages of this nature occurred during my peruſal of the works of *Firdauſi*, *Sadi*, *Nizami*, and *Hafiz*, I have not been deterred by the dryneſs and difficulties of the undertaking from collating as many manuſcript copies as I could obtain; notwithſtanding the diſcouraging circumſtances of inaccuracy of hand writing, the want of regularity in the arrangement and diviſion of chapters, the omiſſion of thoſe marks which diſtinguiſh poetry from proſe, &c.

Being fortunate enough to poſſeſs (beſides the two printed

editions) ſeven manuſcript copies of *Sadi*'s *Guliſtan*, and to have acceſs to others in publick and private collections, I have examined in all, the readings of ſuch paſſages as I entertained doubts of, and in many inſtances have found very extraordinary and material variations.

Of four paſſages in that juſtly-admired work, I ſhall here preſent the reader with the various readings which I have remarked; reſerving ſome others for a future number of this Miſcellany.

THE FIRST variation in the manuſcript and printed copies occurs in the third line of the following tetraſtich, which is found in Gentius's printed edition, (*Folio*, *Amſt.* 1651, p. 180, chap. ii.) and immediately precedes the حکایت beginning with لقمان را &c.

قطعه ـــــ آواز خوش از کام و دهان و لب شیرین
گر نغمه کند ور نکند دل بفریبد
ور پردهٔ عشاق و صفاهان و حجازست
از خنجرهٔ مطرب مکروه نزیبد

" *Suavis Vox ex palato, ore, labioque dulci (profecta)*
*Sive Muſica arte temperetur, ſive non, animum demulcet*
*Si vero cantica ſeu ſoni Uſhak, Safahan atque Haſchas,*
*Ex abſurda cantatoris gula profluxerint, ingrata erunt.*"

So are the Perſian lines tranſlated by Gentius, p. 181, where he expreſſes by *Haſchas* what we would write *Hejaz*; and refers to a ſhort note (p. 574.) on the three *perdehs*, or modes of Perſian

muſick, which *Sadi* mentions, but on which it is not within the compaſs of my preſent Eſſay to offer any obſervations.

This paſſage is found the ſame in the *Guliſtan* compriſed among the *Works of Sadee*, printed at Calcutta, in folio, 1791, Vol. I.

One of my manuſcript copies has the third line thus,

ور پردهٔ عشاق و خراسان و حجازاست

which makes us acquainted with a fourth *perdeh*, or muſical mode.

A copy, which once belonged to *Edward Wortley Mountague*, beſides the *perdeh* of *Khoraſſan*, mentions that of *Irak*;

ور پردهٔ عشاق و خراسان و عراقست

with which two other manuſcripts agree.

But one very beautiful copy differs from all thoſe above ſpoken of, and introduces a ſixth muſical mode, thus,

ور پرده عشاق و رهاوي و حجازاست

And in a fine manuſcript, brought from Perſia by the celebrated CHARDIN, the tetraſtich cannot be found, although the book wants not any of its original leaves.

THE SECOND Paſſage, of which I ſhall here mark the variations, occurs in the third chapter of the *Guliſtan*, (near the end) and is thus given by Gentius, p. 292:

عربي را درمي چند كرد امده بود شب از تشويش لوريان در خانه تنها
خوابش نبردي ———

——"*Arabem quendam fuiſſe, qui cum aliquantum æris accumulaſſet, noctu Luanorum metu, ſolus in ædibus ſuis ſomnum non capiebat.*"——

A mark of reference is placed before *luanorum*, by which Gentius rendered the Perſian لوريان; but I have ſought in vain among the notes for an explanation of the Latin word. The *Calcutta* Sadi has this paſſage as follows, p. ٦٣

عربي را درمي چند كرد آمده بود و بشب در خانه تنها از تشويش دزدان خوابش نبردي &c.

And the *Mountague* manuſcript, already mentioned, thus:

عربي را درمي چند كرد آمده بود و شب از تشويش لوريان خوابش نبردي

with the word سبل as explanatory or ſynonimus, written in a ſmaller character over the word لوريان

Another copy gives it in the following manner:

اعرابي را درمي چند كرده بود وشب از تشويش دزدان خوابش نمبرد

I ſhall here obſerve, that Gentius * makes a diſtinction between the word عرب *Areb*, and اعراب *Aarab;* which ſeems not to have been attended to in the MSS. The former, he ſays, ſignifies an Arabian in general, "*ſive urbes, ſive pagos, ſive deſerta incolat:*" the latter, the *Arab of the Deſert*, the *Nomade*, who, forſaking cities and villages, "*ſola deſerta et campeſtria inhabitat.*"

* Nota ad Roſar. Polit. p. 597.

The next manuſcript I ſhall quote neither mentions the لوربان nor the دزدان, but has the paſſage thus:

عربي را درمي چند كرد آمده بود وشب از تشويش در خانه خوابش نبردي

mentioning the Arab's fears, without the occaſion of them.

It is pretty obvious, however, that apprehenſions on account of his money deprived him of reſt: and Mr. Sulivan, in his "Select Fables from the Guliſtan" *, has thus tranſlated the words in queſtion:—"*An Arabian once had collected ſome money; and all night, from the dread of loſing this money, he had no reſt.*"—

The *Chardin* MS., which I have before ſpoken of, gives the paſſage as follows:

عربي را درمي چند كرد آمده بودوشب از تشويش تنهايي خوابش نمي برد

mentioning the Arab's dread of ſolitude. With this reading another copy in my poſſeſſion thus nearly agrees:

اعرابي را درمي چند كرد آمده بود بشب از تشويش آن تنهايي خوابش نبردي

THE NEXT paſſage in the *Guliſtan*, of which I ſhall remark the variations, occurs in the laſt ſtory but one, of the third chapter: I mean that حكايت which begins with the words يكي از ملوك پارس

The paſſage is given by Gentius (p. 298) as follows:

بمصلاء شيراز بيرون رفت و فرمود تا انكشتي را بر كنبد عضد نصب كردند

and thus tranſlated by him in the oppoſite page:

—"*In jucundum Cyropolis campum prodiit, et imperavit ut annulum globo famoſi cujuſdam conditorii affigerent.*"—

* Page 110. Octavo. London, 1774.

With the Perſian reading of *Gentius*, the *Calcutta* Edition agrees, except that a final ي is added to the word مصلا—page ٤٣-٢. Of this word I ſhall here remark, that one manuſcript which I have ſeen ſpells it (no doubt improperly) thus, مصلي — It is the name of that delightful ſpot, the fame of which has been celebrated in the admirable ſtanzas of the Poet *Hafiz*, and perpetuated by the elegant tranſlation of Sir William Jones *.

" Boy, let yon liquid ruby flow,
And bid thy penſive heart be glad:
Whate'er the frowning zealots ſay,
Tell them their Eden cannot ſhow
A ſtream ſo clear as *Rocnabad*,
A bower ſo ſweet as *Moſellay*."

Over the word مصلاي in a manuſcript which I ſhall hereafter quote, that learned and moſt inſtructive traveller *Chardin* has written *campum ſacrum*, by Gentius tranſlated *jucundum*.

A ſmall and very beautiful copy agrees with the reading of the *Calcutta* Edition above mentioned; as does another large and valuable Manuſcript, which has the following marginal note on the word *Moſellay*, written in a minute and remarkably neat character:

نام موضعي است درشيراز كه هواي خوش و فضاي دلكش دارد

* Perſian Grammar, p. 132. *Third Edition.*
Poems and Tranſlations, &c. p. 60. *Second Edition.*

"It is the name of a place at *Shirauz*, the air of which is ſweet and temperate; the plain delightful."

And on the word عضد another note, which ſays نام جاي است "*it is the name of a place.*" While another copy explains عضد by the word بلند *lofty*, *high*, &c.

In the very handſome copy which once belonged to the celebrated *Chardin*, the paſſage thus differs from any of the readings before mentioned:

بمصلاي شيراز رفت و انكشتر يرا بر كنبد عضد الدوله نصب كردند

The notes, partly French, and partly Latin, of that learned Orientaliſt, are placed above the words of this paſſage in the following order:

Over مصلاي (as I before mentioned) *campum ſacrum.*
Over كنبد *dome*, *voute*, *globe.*
Over عضد الدوله *nomen regis.*
And over نصب *attacher.*

The tranſlation of this ſtory by Mr. Sulivan * does not aſcertain whether عضد is the name *famoſi cujuſdam conditorii*, according to Gentius; or of a *place*, according to the Perſian note before men-

* Select Fables from the Guliſtan, p. 74. The whole paſſage is thus tranſlated: "Once upon a time he went out with his courtiers to walk in the valley of Shiraz, and gave his orders that the ring ſhould be placed upon the top of a high dome," &c.

tioned; or of a *king*, as *Chardin* explains it. But I have one manuſcript which inſtead of عضد has عرصه كاه *(a court* or *ſquare)*, and gives the paſſage altogether as follows:

بمصلاي شيراز بيرون رفت و فرمود تا انكشتري را در عرصه كاه آويزان كنند

where for نصب (which with the verb كردن ſignifies to *fix* or *faſten to)*, we find آويزان ſignifying to *ſuſpend* or *hang up*.

THE FOURTH paſſage which I ſhall here mention is an Arabick بيت or Diſtich, which occurs in the fourth chapter of the *Guliſtan*, very near the end; and in Gentius's printed edition is found in p. 314, with the Latin tranſlation on the oppoſite page, thus:

بيت اذا نهق الخطيب ابو الفوارس
له صوت يهد اصطخر فارس

*Quando præco ille aſinorum pater rudebat*
*Vocem edebat, quæ munitiſſimam*
*Perſarum arcem Iſtechar deſtruebat.*

The word which I particularly allude to here is the ancient name of *Perſepolis*, اصطخر, which is found in one very valuable manuſcript copy of *Sadi*'s works; where, however, ſome variations occur in other words of the paſſage: they are thus given:

عربيه نهق الخطيب ابي الفوارس
صور يهدم اصطخر فارس

I confeſs I entertain ſome doubts on the propriety of reading

*Iſtakhar* in this diſtich, which has furniſhed Gentius with the ſubject of a note, (p. 606) and which is quoted by the learned *Tychſen* in his admirable little eſſay on *Perſepolis**. I have ſought in vain for the paſſage in three of my beſt MSS. One copy, however, gives the ſecond line as follows, (the firſt being the ſame with that in Gentius):

لهٔ صوت بهذ اصطرخ و فارس

where the copulative و ſhews that *two places* are alluded to; which, indeed, is proved by the following note on this paſſage, written in the margin:

اصطرخ و فارس هردو نام شهر اند

*Uſuturkh and Fars are both names of cities, (or places).*

Another copy reads this diſtich as follows:

اذا نهق الخطيب البي الفوارس
له صوت بهيد استخر فارس

It may be here remarked, that the word *Iſtakhar* is ſpelt with *ſin;* and it is ſo written in two or three copies of the *Shah Nameh* which I have lately had occaſion to collate; while ſome ſpell it with *ssad*, and ſome without the initial *alif*.

But the *Calcutta* Edition has neither *Iſtakhar* nor *Uſuturkh:* it reads the line in queſtion thus, p. ٤٥—٢:

له صوت بهذا اضطجر فارس

* Vide "Olai Gerhardi Tychſen Opuſcula Quatuor Antiquitates Orientales illuſtrantia." Quarto. Roſtoch. 1794.

I ſhall here cloſe my remarks on the variations of thoſe four paſſages. In a future Number I ſhall point out ſome in other parts of SADI's works; in the *Shah Nameh* of FIRDAUSI, the *Sekander Nameh* of NIZAMI, and the *Divan* of HAFIZ, having collated various manuſcript copies of all theſe works. The Latin and French notes written by the ingenious CHARDIN in the *Guliſtan*, which I have had occaſion to mention, ſhall be alſo preſented to the reader of the *Oriental Collections:* a work which will be always open to communications of a ſimilar nature.

## *A Lover to his Taper.—Tranſlated from the Arabick of the* Sheick Safy Eddin Alhillay, *by the Rev.* J. D. CARLYLE, *M. A. Profeſſor of Arabick in the Univerſity of Cambridge, and Chancellor of the Dioceſe of Carliſle.*

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THIS Poet flouriſhed about the 740*th* year of the *hegira* (of our æra 1339). He was born of a conſiderable family, and lived principally in Syria. He ſeems not only to have enjoyed the favour of moſt of the petty deſpots of his own country, but to have been held in eſteem at the courts of *Cairo* and *Bagdad*. He has left a *Divan*, or collections of poems, which is divided into twelve parts, each part containing compoſitions of a ſimilar nature. From the third of theſe, intitled في انواع الصفات i. e. *Various Deſcriptions*, the following verſes are taken *:

* The learned and ingenious author of the "Specimens of Arabian Poetry" did not communicate this tranſlation until after the arrangement of the original articles for this Number was formed, and a great part of it printed off. But the Editor would not defer the publication of any thing which fell from ſo elegant a pen.

قال في صفت الشمع

في الشمع او صاف كوصفي
او جبت جوي له والبعد عن اضداده
جريان ادمعه و صفره لونه
وسهاد مقلته وذوب فواده

Yon wafting taper when I ſee
I cry, "Poor fool, our lot's the ſame!"
I bear a raging fire like thee,
Yet dread whate'er would quench the flame.

Like thine, with tears this face o'erflows,
And bleach'd and wan theſe cheeks appear:
Like thine, theſe eyes no ſlumbers cloſe,—
Like thine,—a melting heart is here!

# *The History of the Conquest of Zoos—Translated from the Persian of* Ahmed Ibn Asem *of Cufa by the Rev.* B. GERRANS, *Teacher of the Persian and other Oriental Languages, and Master of the Academy in Fenchurch Street.*

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THE following passage has been selected from the manuscript work of *Ahmed Ibn Asem* of *Cufa*, chiefly on account of the ambiguity of the name ذووس *Zoos*. This some might suppose to signify *Coos*, from the shortness of the voyage between it and Cyprus, the expedition to which immediately preceded the conquest of Zoos; and because the two Arabian historians *Abulpharage* and *Elmacin* mention the capture of *Coos* by *Moavia*. The learned translator, however, is convinced from the tenor of the two following chapters, that the island ذووس here spoken of must have been a place of far greater importance than *Coos* or *Chios*; and, in fact, none other than the great island of *Rhodes*. That ذووس should be written for رودس *Rodos*, will not by any means surprise those acquainted with the nature of Oriental penmanship, similar mistakes being frequent in Arabick, Persian, and Turkish MSS. The Editor has reason to hope that the future Numbers of this Publication will be enriched with other extracts and translations from the very curious history of *Ahmed Ibn Asem*.

## ذکر فتح جزیرهٔ ذووس

هم بردست معاویه چنین گویند که چون جزیرهٔ قبرس بردست معاویه فتح شده و غنایم بسیر بردست او امد اندیشه کرد که بجزیرهٔ ذووس رود وآن جزیرهٔ را هم فتح کند دران معني نامه نوشت امیر المومنین عثمان رضي الله عنه وازو دستوري خواست امیر المومنین درجواب نوشته معاویه باز نوشت که کار دریا خطري عظیم دارد نتوان دانست که عاقبت آن چگونه باشد ومع ذلک اگر عظیمت مصمم کردانیدي وزکي تو بران قرار گرفت که در دریا نشیني وجزیرهٔ ذووس را مسلم کرداني باید که احتیاط کني ونیک هشیار باشي درکل احوال تقوي را دثار خود سازي چون خطاب امیر المومنین بمعاویه رسید غریمت نشستن دردریا وبدست آوردن ان جزیرهٔ مقر کردانید و لشکر از همه جوانب بازخواند چون لشکر جمع شدفرمود تا کشتي‌ها وزورقها و مرکبها مرتب کردند و خویشتن با جماعتي از خواص و خدمتکاران درکشتي نشست و لشکر نیزدر کشتیها نشسته و علمهارا نیز با خویشتن در کشتي بردند چون کشتیها دردریا روان شد مسلمانان اواز تسبیح و تکبیر برآوردند و کشتیها میراندند تا آن جزیرهٔ را از دور بدیدند اهل ان جزیرهٔ نیز در کشتیها و مراکب نشستند و بیش باز مسلمانان آمدند وجنک آغاز نهادند مسلمانان را با ایشان در میان دریا جنکي صعب افتاد واز جانبین بسیارکس کشته شدند عاقبت الامر خدا تعالي مسلمانارا برایشان نصرت داد

WHEN Moavia (as they relate) had ſubjected the iſland of Cyprus, in which he found a great quantity of plunder, he determined to go to the iſland of Zoos to make a conqueſt of that iſland alſo. To this purpoſe he wrote a letter to Oſman, the Commander of the Faithful, requeſting his permiſſion; from whom he received an anſwer, informing him, "that maritime affairs were full of danger; that he could not poſſibly foreſee what might be the reſult of that expedition; but if he had reſolved to make the dangerous experiment, and his zeal prompted him to this pious voyage, namely, to riſk the dangers of the ſea for the ſake of converting the people of Zoos to Iſlamiſm, it behoved him to gird himſelf with the belt of circumſpection, and put on the mantle of fortitude." When Moavia received the Calif's letter, he determined upon the voyage and conqueſt of this iſland; and after recalling his troops from all quarters, collected them together. When the army were aſſembled, he commanded them to conſtruct ſhips, boats, carriages, and military engines; after which he embarked with a large body of his grandees, attendants, forces, enſigns and ſtandards. When the fleet had got under weigh, the Moſlems ſhouted and praiſed God after the accuſtomed manner, and the ſhips drove rapidly on till they ſaw the iſland at a diſtance; the inhabitants of which in their turn manned their fleet, armed to meet them, and commenced hoſtilities: ſo that the Moſlems had a moſt bloody engagement in the middle of the ſea, in which many lives were loſt on both ſides. At laſt, however, (by divine permiſſion) the Moſlems were vic-

مرکبهاي ایشان بکرفتند و به بریدند و چون بجزیره رسیدند کشتیها را بر کنار دریا استوار بستند و خویشتن را دران جزیره انداختند و دست بغارت و کشتن برآوردند وجنکهاي سخت کردند و مردم بسیر بکشتند و مال و متاع فراوان یافتند در اثناء آن غارت مردي از مسلمانان نام او عبد الرحمن بن غریب اشعري با جماعتي از مسلمانان در سراي شد سراي عظیم خوش و آبادان دید و دران خانه بنزدیک پانصد غلام و کنیزک کل اندام یافتند و انواع جامهاي فاخر و امتعه بدست ایشان آمد جمله را از ان خانه بیرون آوردند و بلشکرکاه بردند پاره جامکي از چیب کنیزک بیفتاد کرهي بران زده برکرفتند و کره باز کشادند انکشتري یافتند از زرنکیني از یاقوت سرخ در و نشانده پیش معاویه آوردند فرمود تا آن نکین را قیمتي کردند جماعتي که اهل بصارت و مکال مهارت بودند ان نکین را بهزارو دو بست دینار قیمت کردند معاویه آن انکشتري از جهت خویشتن بکاه داشت وازحصهٔ خویشتن حساب کرد پس غلامان و کنیزکان و مال و متاع که از ان جزیره غنیمت یافتند و در کشتیها نهادند و باز کشتند و بفضل باري سبحانه بسلامت در کنار رسیدند معاویه نامه نوشت با میر المومنین عثمان رضي الله عنه و کیفیت حال خویشتن و جزیره ذووس و غنیمت یافتن و بسلامت آمدن شرح داد و با خمس غنایم با میر المومنین فرستاد امیر المومنین از ان مزده عظیم خوشدل شد و باریتعالي‌را بر حصول مراد شکرانه کذارد وان غنایم را براهل مدینه قسمت فرمود چون معاویه آن جزیره را بکرفت وغارت کرد

torious, by taking the greater part of the enemy's fleet, and putting the remainder to flight. After which they arrived at the iſland, drew up their ſhips and faſtened them on the ſea ſhore, diſembarked their troops, and, applying their hands to plunder and ſlaughter, waged obſtinate war; in which many men were killed, and much armour, rich merchandize, and valuable moveables acquired. In the heat of the action a Moſlem, named *Abdar'rahman Ebu gareeb Aſchari*, going with a party to the principal reſidence, diſcovered a large palace and delightful habitation, in which were near five hundred handſome young male and female ſlaves, which, together with all ſorts of goblets, mirrors, rich apparel, and other articles, they brought out and bore away to the camp. During this interval a piece of cotton cloth fell from the boſom of a female ſlave faſtened with a claſp, which they took up, and, upon opening it, found a gold ſeal-ring ſet with rubies, which, being brought to Moavia, he commanded thoſe who were ſkilful in precious ſtones to eſtimate, who, after due inſpection, declared it to be worth twelve hundred dinars. This ring Moavia took for his own ſhare; and after placing the male and female ſlaves which they found in the iſland on board their ſhips, they performed religious rites on the ſhore to the Almighty for their ſafety and preſervation. After this he diſpatched a letter to Oſman, the Commander of the Faithful, (may the bleſſings of God reſt on him) in which he deſcribed the ſituation of affairs in the iſland of Zoos; and likewiſe ſent a fifth part of the ſpoil which he got in it. The Commander of the Faithful being overjoyed at theſe glad tidings, poured out prayers of gratitude to the Creator, and divided the plunder among the people of Medina. When Moavia took this iſland and ſacked it, he put to

واهل آن جزیره را که یافت بکشت طایفه که زنده ماندند بهر جانب بیفتادند وان جزیره خراب کشت تا بدان روزکار که معاویه خلافت بکرفت فرمود تا ان جزیره را عمارت کردند و مسجدي در انجا بنا فرمود و جماعتي را از مسلمانان را در انجا فرستاد مال و سلاح وذخیره بسیار داد فرمود تا ان مسلمانان انجامي باشند عمارت و زراعت میکنند بیست سال انجا مقام کردند و آن جزیره را بهتر از روش اولین معمور کردانیدند و از ملک روم و غیرآن نکاه داشتند مجاهد میکوید که درسنه ثلاث وخمسیي از هجرت بجزیره ذووس رسید معمور کشته بود دران مسجد که معاویه ساخته بود بانکنماز کردم و نماز کزاردم و بتیغ پسر زن کعب الاخبار با من بود او را قرآن تعلیم میدادم روزي مرا کفتاي مجاهد مي نکرم که کوي این جزیره درین نزدیکهاي خراب شود و از ان نشان واثرنماند ونشان خراب شدن این جزیره انست که روزي بادي سخت دروزیدن آیدواین زینه پایه‌را بیندازد مجاهد میکوید که بسیار مرت بکذشت که روزي بادي عظیم بجاست وآن زینه‌را بینداخت و همدران روز نامه یزید بن معاویه رسیدواز وفات پدر خویشتن یعني معاویه‌را خبرداد ما از ان خبر دلتنک شدیم و باز کشتیم بعد ما در همان روز آن جزیره خراب شد این بود کیفیت جزیره ذووس

death all the inhabitants which he found therein, and the remainder dispersed themselves into every quarter; so that the island was desolated till the time that Moavia attained the Califat, who ordered it to be repeopled, a grand mosque to be erected, and sent a colony of Moslems with much wealth, armour, and provisions, commanding them to settle, build houses, and cultivate the land. Twenty years they resided there, and, jealous of honour, retaliated the affronts of the kingdom of Roum; and the place flourished more than at the first day that it was inhabited. Mujahid * says "In the fifty-third year of the Hejrut, while the Moslems were in possession of Zoos, Mamur † was slain in that very mosque which Moavia had built while I said prayers, and with the dagger of the son of the wife of Caab; but the news came while I was expounding the Koran. One day he said to me, O Mujahid! I perceive that this island will very soon be plundered, and this is the token of its destruction! In the time of a high wind a certain person will arrive, who will trample this ornament of the Moslems under feet."—The same author observes, "After some time had elapsed, on a certain day a vehement wind arose, which reversed the upper step of this ladder, and at the same time a letter came from Yezed, which brought intelligence of the death of his father Moavia. At this news we were much distressed, and returned back again on the very day that the island was plundered. This was the catastrophe of the island of Zoos."

* The name of an historian, who was (apparently) an inhabitant of the island at that time.

† Mamur was, I apprehend, the name of the governor.

# *Anecdotes of* INDIAN MUSICK.

*By* W. Ouseley, *Esq.*

WHEN I firſt reſolved to apply myſelf to the ſtudy of the fine arts, as cultivated among the Perſians, I ſolicited from various correſpondents ſettled in the Eaſt the communication of ſuch books and original information on thoſe ſubjects as their ſituation might enable them to procure, whilſt I availed myſelf of every opportunity that offered in this country to increaſe my collection of Oriental manuſcripts.

With two fine copies of Sadi's *Guliſtan* and *Boſtan*, which once belonged to the celebrated *Chardin* *, I have lately been ſo fortunate as to purchaſe a ſhort, but very curious, eſſay on *Perſian* Muſick, which from many circumſtances I am willing to perſuade myſelf was brought to Europe by that ingenious Orientaliſt, and is the ſame manuſcript of which he laments that he had not procured the

* From his notes, written in a moſt minute hand, and in the French and Latin languages, on ſeveral pages of the *Guliſtan*, the Second Number of this work ſhall be enriched with extracts.

explanation while at *Isfahan* *. But as my design in the present essay relates only to the musick of *Hindoostan*, I shall proceed to mention, that among several books sent to me from that country, some, though written in the Persian language, profess to be translated from the Sanscrit, and treat of the musical modes, the *Raugs* and *Raugnees* of the *Hindus*. From these, however, so little has been borrowed in the course of the following remarks, that if any thing curious or entertaining should be found in them, the thanks of the reader will be principally due to my brother Mr. Gore Ouseley, whom a residence of several years in India has rendered perfectly acquainted with the theory and practice of *Hindu* Musick.

By him were communicated the Indian airs, and drawings of musical instruments: I can only boast of having compiled from his letters: of having deciphered (not without difficulty) the notation of the *Ramgully*, and translated a few passages from a Persian manuscript treatise on musick, which I shall mention hereafter, and for the perusal of which I am indebted to the politeness of Sir George Staunton.

* Chardin, (Quarto Edition, 1735) Vol. III. p. 158.

Sir William Jones, in his Dissertation on the Musical Modes of the Hindus, mentions a Persian treatise entitled "*Durratu'ltaj*, composed by a very learned man, so generally called *Allami Shirazi*, or *the great philosopher* of *Shiraz*, that his proper name is almost forgotten." *Asiatick Researches*, Vol. III.—An ingenious friend has communicated the title of the Essay on Musick comprised in that collection:

رساله موسقي از كتاب درة التاج تصنيف عالم عامل و فاضل كامل اعني علامه شيرازي

which, from certain circumstances, he once believed to be the composition of *Sadi*. We find an Essay on Musick among the works of another celebrated poet, *Jami*.

On the ſubject of thoſe ancient and extraordinary melodies, which the Hindus call *Raugs* and *Rauginees*, (راگ and راگني) the popular traditions are as numerous and romantick, as the powers aſcribed to them are miraculous. Of the ſix *Raugs*, the five firſt owe their origin to the God *Mahadeo*, who produced them from his five heads. *Parbuttee* his wife conſtructed the ſixth; and the thirty *Rauginees* were compoſed by *Brimba*. Thus, of celeſtial invention, theſe melodies are of a peculiar genus: and of the three ancient genera of the *Greeks* reſemble moſt the *Enharmonick;* the more modern compoſitions are of that ſpecies termed *Diatonick*. A ſpecimen of theſe is given in the *Hindovee* air, *Gul buddun thoo hum ſee*, in the annexed plate; of which the words (too trifling to deſerve tranſlation) are thus written in the original language:

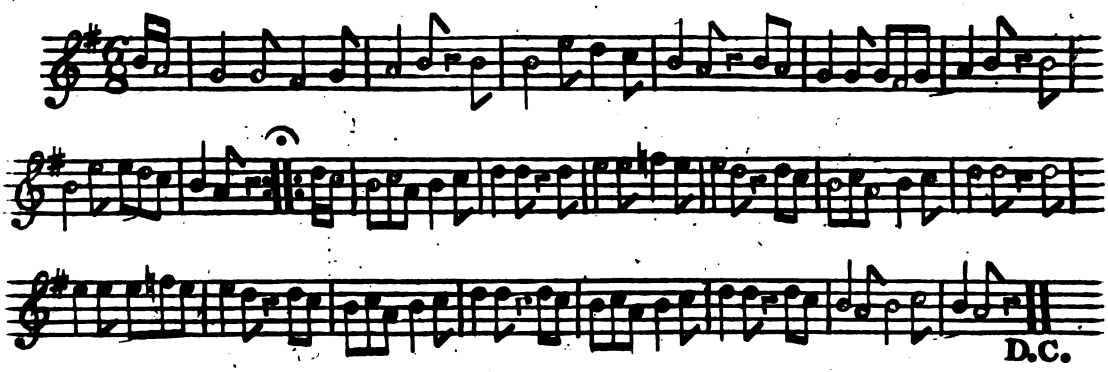
اي كلبدن تون همسين كاهي حداهواري
دو چار سهلن ملكي كچه تهمت كباري
اريلا و ميرا سجن كا كني جدا كباري

In the ſame plate I have given the notes of a *Hindu Jungle Tuppa* and of a *Bengalee* tune; of which the following are the words:

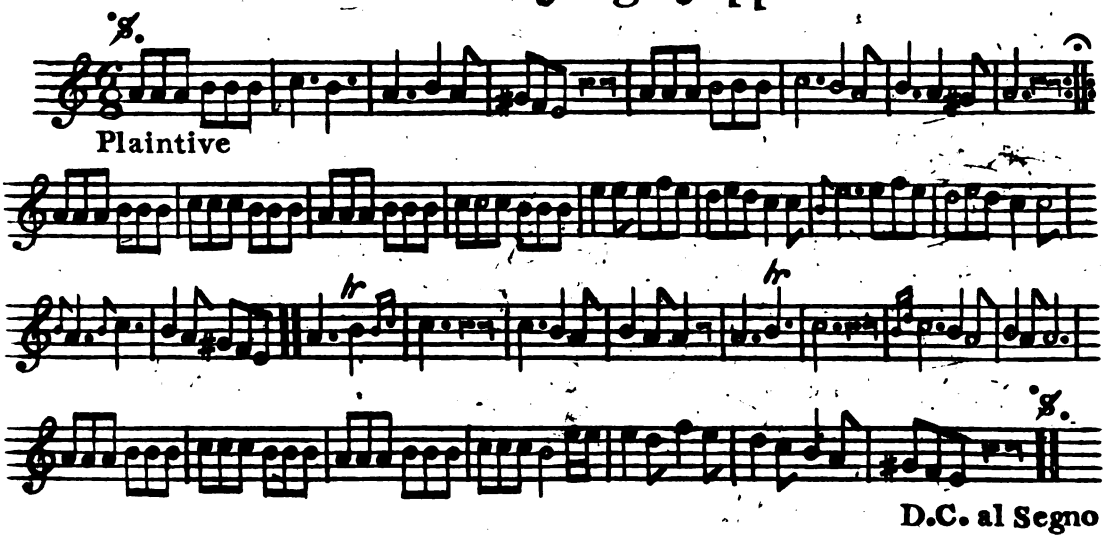
*Nock erbeſor Jeelee millee*
*Poteer gulla doorea Koonja*
*Choola dauntee haſſia Naaloo*
*Rangonee gwalia naalo*

A conſiderable difficulty is found in ſetting to muſick the *Raugs* and *Rauginees*, as our ſyſtem does not ſupply notes or ſigns ſuf-

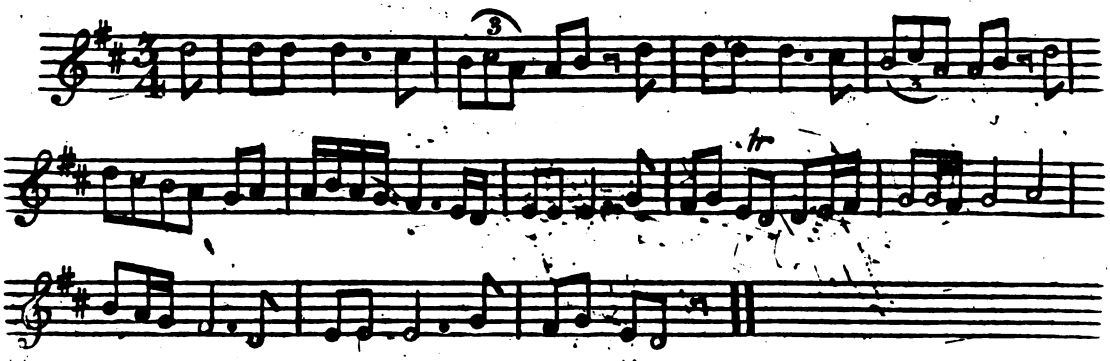
## Hindovee




## A Hindu Jungle Juppah




## Bengalee



ficiently expreſſive of the almoſt imperceptible elevations and depreſſions of the voice in theſe melodies; of which the time is broken and irregular, the modulations frequent and very wild. Whatever magick was in the touch when Orpheus ſwept his lyre, or Timotheus filled his ſoftly-breathing flute, the effects ſaid to have been produced by two of the ſix *Raugs*, are even more extraordinary than any of thoſe aſcribed to the modes of the ancients. *Mia Tonſine*, a wonderful muſician in the time of King *Akber*, ſung one of the *Night Raugs* at mid-day: the powers of his muſick were ſuch that it inſtantly became night, and the darkneſs extended in a circle round the palace as far as the ſound of his voice could be heard.

There is a tradition, that whoever ſhall attempt to ſing the Raug *Dheepuck* is to be deſtroyed by fire. The Emperor *Akber* ordered *Naik Gopaul*, a celebrated muſician, to ſing that *Raug:* he endeavoured to excuſe himſelf, but in vain; the Emperor inſiſted on obedience: he therefore requeſted permiſſion to go home and bid farewell to his family and friends. It was winter when he returned, after an abſence of ſix months. Before he began to ſing he placed himſelf in the waters of the *Jumna* till they reached his neck. As ſoon as he had performed a ſtrain or two, the river gradually became hot; at length began to boil; and the agonies of the unhappy muſician were nearly inſupportable. Suſpending for a moment the melody thus cruelly extorted, he ſued for mercy from the Monarch, but ſued in vain. *Akber* wiſhed to prove more ſtrongly the powers of this Raug: *Naik Gopaul* renewed the fatal

ſong: flames burſt with violence from his body, which, though immerſed in the waters of the *Jumna*, was conſumed to aſhes!

Theſe, and other anecdotes of the ſame nature, are related by many of the Hindus, and implicitly believed by ſome. The effect produced by the *Maig Mullaar* Raug was immediate rain. And it is told, that a ſinging girl once, by exerting the powers of her voice in this Raug, drew down from the clouds timely and refreſhing ſhowers on the parched rice-crops of Bengal, and thereby averted the horrors of famine from the *Paradiſe of Regions* *. An European, in that country, inquiring after thoſe whoſe muſical performance might produce ſimilar effects, is gravely told, "that the art is now almoſt loſt; but that there are ſtill muſicians poſſeſſed of thoſe wonderful powers in the Weſt of India." But if one inquires in the Weſt, they ſay, "that if any ſuch performers remain they are to be found only in Bengal."

Of the preſent muſick and the ſenſations it excites one can ſpeak with greater accuracy. "Many of the Hindu melodies" (to uſe the words of an excellent muſician) "poſſeſs the plaintive ſimplicity of the Scotch and Iriſh, and others a wild originality pleaſing beyond deſcription."

*Counterpoint* ſeems not to have entered, at any time, into the ſyſtem of Indian Muſick. It is not alluded to in the manuſcript

* An Arabick title given to the province of Bengal by Aurungzeeb. See Jones's Perſ. Gram. p. 82.

treatiſes which I have hitherto peruſed, nor have I diſcovered that any of our ingenious Orientaliſts ſpeak of it as being known in Hindoſtan. The books, however, which treat of the muſick of that country are numerous and curious. Sir William Jones mentions the works of *Amin*, a muſician; the *Damodara*, the *Narayan*, the *Ragarnava*, (or ſea of paſſions); the *Sabhavinoda*, (or delight of aſſemblies); the *Ragavibodha*, (or doctrine of muſical modes); the *Ratnacara*, and many other *Sanſcrit* and *Hinduſtani* treatiſes. There is beſides the *Raugaderpun*, (or mirror of Raugs) tranſlated into Perſian by *Fakur Ullah* from an Hindovee Book on the Science of Muſick, called *Muncuttuhub*, compiled by order of *Man Sing*, *Rajah of Gualier*. The *Sungeet Derpun*, (or mirror of melody) is alſo a Perſian tranſlation from the *Sanſcrit*. To theſe I am enabled to add, by the kindneſs of the learned Baronet whom I have before mentioned, the title of another Hindovee work tranſlated by *Deenanaut*, the ſon of *Bauſdheo*, into the Perſian language on the firſt of the month *Ramzan*, in the year of the Hegira 1137, of our æra 1724.

رساله علم موسقي ترمپن پو بهي پارجاتک
که براي دريافتن راک راکني و نواختن ساز مي آيد

"An Eſſay on the Science of Muſick, tranſlated from the book *Paurjauthuck*: the object of which is to teach the underſtanding of the *Raugs* and *Raugnees*, and the playing upon muſical inſtruments."

From this work, while I refer the reader to the learned obſervations of Sir William Jones, and other ingenious members of the Aſiatick Society, on the muſical modes, and the inſtruments of the

*Hindus*, I ſhall here briefly ſtate that they have a gamut, conſiſting of ſeven notes, like our own, which being repeated in three ſeveral *Aſt,hans* *, or octaves, form in all a ſcale of twenty-one natural notes. The ſeven notes which form the gamut are expreſſed, *Sa ra ga ma pa da na*, or *Sa, ri, ga, ma, pa, dha, ni*—And, when written at length, ſtand thus :

| | |
|---|---|
| کھرج | Kau,redge |
| رکھب | Rekhub |
| کندھار | Gundhaur |
| مدھم | Mud,dhum |
| پنجم | Punchum |
| دھوت | Dhawoth |
| نکھاد | Neekhaudh— |

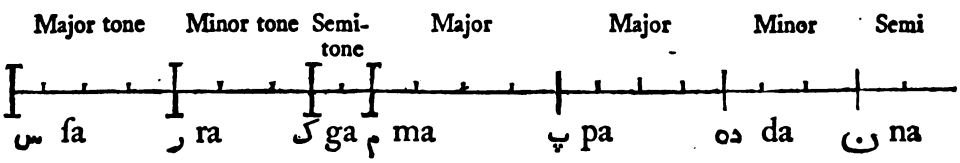
Of theſe ſeven words (the firſt excepted) the initial letters are uſed in writing muſick to repreſent the notes. Inſtead of the initial of the firſt or loweſt, *(Kauredge)* that of the word سر *(ſur)* is uſed, which ſignifies emphatically the *note*,—being, as it were, the foundation of the others, " and named" (ſays Sir William Jones †) *Swara*, or the *ſound*, from the important office which it bears in the ſcale."—The uſe of *Sur* or *Swara* inſtead of *Kauredge* prevents a poſſibility of miſtaking the initial of the latter for that of *Gund-*

* From the *Sanſcrit* words *aſhta* or *aſthan*, (ſignifying *eight)* and *ara* (the *ſpoke of a wheel*, or any thing reſembling it), a very learned Orientaliſt is of opinion that the Hebrew *Aſhtaroth*, and the Perſian *Sitarah*, (formerly *Aſtarah) (a ſtar with eight rays)* are moſt probably derived. The Perſian numeral هشت is evidently the ſame as the *Sanſcrit*. See Mr. Wilford's Eſſay on Egypt and the Nile—Aſiatick Reſ. Vol. III.

† Eſſay on the Muſical Modes of the Hindus.—Aſiatick Reſearches, Vol. III.

*haur;* a circumſtance which might otherwiſe happen, the characters being alike in form. But it is not the initial letter only of each note that we find uſed in writing muſick: *Rekhub* is often thus deſcribed, ري *Dhawoth* ده and *Neekhaudh* ني;—when the gamut may be expreſſed according to the form given by Sir William Jones: *Sa ri ga ma pa dha ni*—And in a manuſcript before me the firſt note is always fully deſcribed سر *(ſur)*.

In each of the three octaves, wherein theſe ſeven notes are repeated, there are twenty-two *ſrutis* or *ſoorts*, (DIESES) by which the Major and Minor tones are moſt curiouſly diſtinguiſhed:




The following words are found written at length, either preceding, under or over the notes according to the neceſſary variations. I have given their pronunciation and ſignification:

استاد *Iſtaud*, ſlow.

رو *Ro*, quick.

گشت *Guſht*, quaver.

جنبان *Jumbaun*, ſhake.

کشید *Kaſheed*, lengthen, or continue the ſound.

طرح *Thurrah*, double, but not ſo quick as to be confounded into one.

طیپ *Teep* } Either of theſe words marks the note to
کپالي *Kopaulee* } be raiſed an octave.

Sometimes one note is affected by two of thoſe words; as *Thurrah* and *Kaſheed* placed over or under the note *Dhawoth* in the *Ramgully*, of which I have given the notation: and in the manuſcript before me thoſe words are written in red ink, while the characters which repreſent the notes are in black.

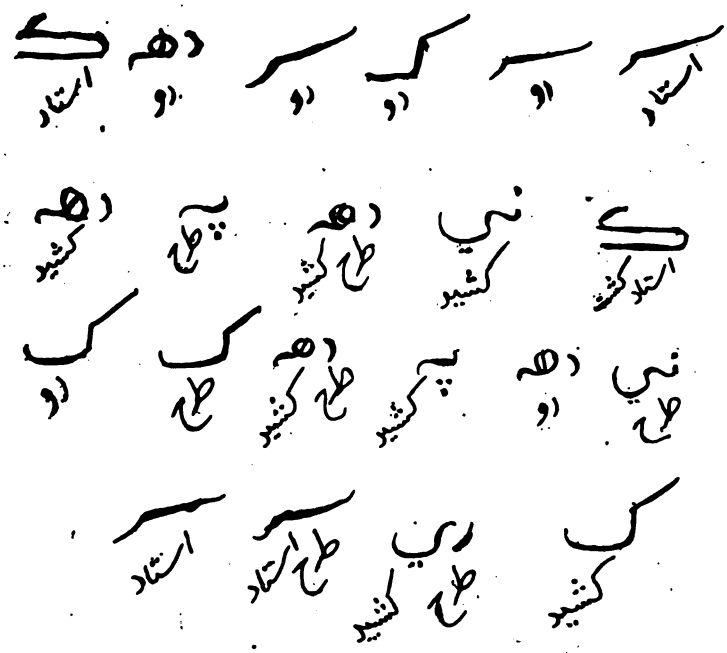
I ſhall endeavour to explain the notation of the tune, given in the annexed plate, in the following manner, uſing capital letters to expreſs the notes, and *italicks* for the words which are applied to them, and which in the manuſcript are written in red ink, but in the plate are expreſſed in an oblique and ſmaller character.

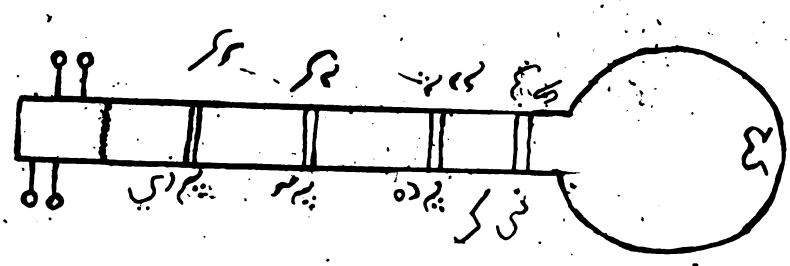
(Before the tune we read *Canoon e newaktun Ramgully*, The rule for playing the air Ramgully).

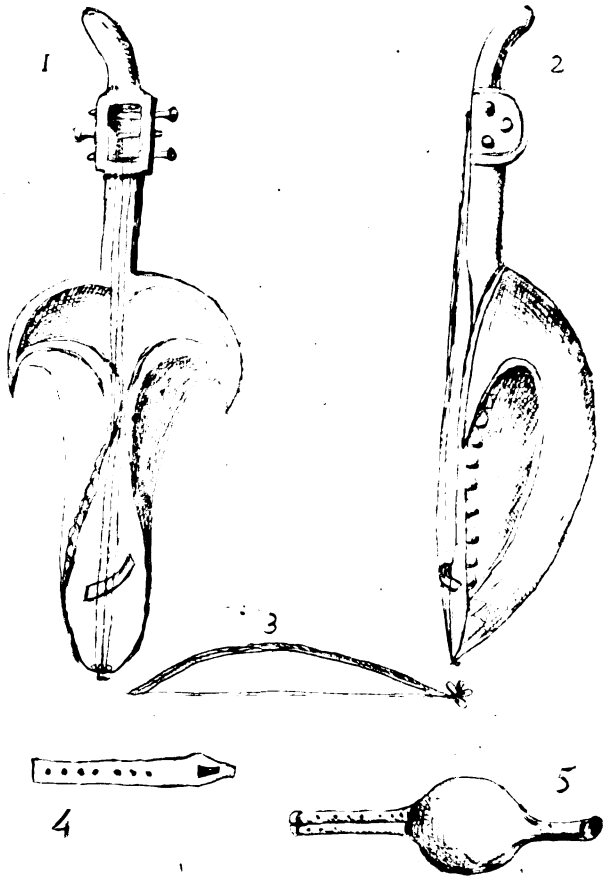
| | | | | | |
|---|---|---|---|---|---|
| SA | SA | GA | SA | DHA | KPY |
| *Iſtaud* | *Ro* | *Ro* | *Ro* | *Ro* | *Iſtaud* |
| KPY | NI | DHA | PA | DHA | |
| *Iſtaud* | *Kaſheed* | *Thurrah* | *Thurrah* | *Kaſheed* | |
| *guſht* | | *kaſheed* | | | |
| NI | DHA | PA | MA | GA | GA |
| *Thurrah* | *Ro* | *Kaſheed* | *Thurrah* | *Thurrah* | *Ro* |
| | | | *kaſheed* | | |
| GA | RI | SA | SA | | |
| *Kaſheed* | *Thurrah* | *Thurrah* | *Iſtaud.* | | |
| | *kaſheed* | *kaſheed* | | | |

Here SA ſignifies *ſur*, (which itſelf, as I before remarked, is put for the firſt note *Kauredge*); GA, *Gundhaur*; DHA, *Dhawoth*, &c. but the reader will perceive the introduction of KPY, in the above

# قانون نواختن رامکلي آمد







ſcheme, not enumerated among the notes of the Gamut. I have uſed thoſe three letters to expreſs *Kopalee*, (ſignifying the octave of the note) which in the manuſcript is deſcribed by an Arabick *Caf* of a different form from the character which repreſents the note *Gundhaur*, as may be ſeen in the engraving, where I have given, copied exactly from the drawing in the manuſcript, a figure of the *Tambooreh* طنبوره with the notes applied to the finger-board, explanatory of its ſcale.

There are annexed, alſo, repreſentations of the *Serinda*, or Bengal violin, in full (fig. 1.) and profile (fig. 2.), with its bow, (fig. 3.) The ſtrings of this inſtrument are of a certain kind of ſilk.

Of the *Baaſeree*, (fig. 4.) or pipe of *Criſhnah*, the Hindu Apollo: one perforated bamboo, ſimilar to our Flageolet, except that each hole is not ſo exactly divided by notes, but many by half notes: its tone is ſoft and plaintive, and ſo eaſily filled that ſome blow it with their noſtrils.

Of the *Toomeree*, (fig. 5.) an inſtrument more common in the Deckan than in Bengal: it is formed of a Gourd or *Cuddos* nut, and two ſmall perforated bamboos, with reeds in each, like thoſe of the bag-pipe.

In a future Number of this Publication the ſubject of Indian Muſick ſhall be continued; the notes given of a tune ſet from the voice of the ſinging girls of *Caſhmere*, and ſome paſſages from an original manuſcript in Perſian, on the Muſick of that province.

## *Account of a Large Tree.—Communicated by Colonel* IRONSIDE.

BY the ſide of the *Ganges*, about three miles above the fortreſs of *Allahabad*, near the ſmall *pagoda* of a *Goſſein Fakir*, I ſaw, on the 21*ſt* of November 1777, *four Trees* called *Kulberich;* the trunk of one of which appeared of ſo uncommon a ſize, that I ſent for a ſtring to meaſure its dimenſions, and found the circumference of it to be thirty feet ten inches. Its height is that of a pretty large *beech*, the rind or bark even, annulated, and pulpy; and all the limbs ſmooth and very large, but rather ſcant of foliage, thoſe very ſmall branches which bore leaves being in cluſters, ſo that the tree, at ſome diſtance, ſeemed not unlike a ſtem of the thick ſpecies of *coralline*. The leaves are the ſize of oak leaves, but not ſinuated, and of a light, though not bright, green. The fruit is of the ſame colour, in ſhape almoſt *conical* like a *pine*, nine inches long, eleven inches and an half round the moſt ſwelling part, and with a ſoft velvet rind. Not being in bloſſom at that ſeaſon, I had no opportunity to obſerve the flower. The *Fakir* told me that there were only *thoſe four* within ſeven hundred miles of the place, the ſeeds of them, which are ſhaped like a kidney bean, and as large as a *caravanſa*, having been ſent for by one of the Emperors and ſown

there. The groves, and fashion of the ground, as well as the fruit trees, and a large stone-wall about them, indicate the place to have been once a *garden;* and it is called to this time *Begum-ke Baug*, or *the Queen's Garden.*

On my arrival at *Patna*, on the second of January, 1778, I luckily met with a gentleman named *Kerr*, celebrated for his skill in *botanical* researches, who told me, that the above-mentioned tree was of the species, classed in the *Linnæan* system under the name of *Adansonia*, a description of which is to be found in the Sixth Edition of his *Genera Plantarum*, printed at *Stockholm*, 1764, p. 352.

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## *Account of a* BANIAN *Tree, in the Province of* BAHAR.----*By Colonel* IRONSIDE.

Near *Manjee*, a small town at the confluence of the *Dewah* (or *Gogra)* and the *Ganges*, about twenty miles West of the city of *Patna*, there is a remarkably *large Tree* called a *Bur* or *Banian Tree*, which has the quality of extending its branches, in a horizontal direction, to a considerable distance from its *stem;* and of then dropping leafless fibres, or *scions*, to the ground, which there catch hold of the earth, take root, embody, grow thick, and serve either to support the protracted branches, or, by a farther vegetation, to

compoſe a ſecond *trunk*. From theſe *branches*, *other arms* again ſpring out, fall down, enter the ground, grow up again, and conſtitute a third *ſtem*, and ſo on. From the oppoſite pretty high bank of the *Ganges*, and at the diſtance of near eight miles, we perceived this tree, of a *pyramidical* ſhape, with an eaſy ſpreading ſlope from its ſummit to the extremity of its lower branches; and miſtook it at firſt for a ſmall hill. We had no *quadrant* to take its height; but the middle or principal *ſtem* is conſiderably higher, I think, than the higheſt *elm*, or other tree, I ever ſaw in *England*. The following compriſe ſome other of its dimenſions, which were taken with a cord of a given length:

| | Yards | | Feet |
|---|---|---|---|
| Diameter of the branches from North to South - | 121 | or | 363 |
| Diameter of ditto from North to South - - - | 125 | or | 375 |
| Circumference of the ſhadow of the extreme branches, taken at the *meridian* - - - - | 372 | or | 1116 |
| Circumference of the ſeveral bodies or ſtems taken by carrying the cord round the outermoſt trunks | 307 | or | 921 |

The ſeveral trunks may amount to 50 or 60.

N. B. The *dropping fibres* ſhoot down from the *knots* or joints of the boughs.

This tree, as well as the *Peepel*, and many other large trees in *India*, is a *Creeper*. It is often ſeen to ſpring round other trees, particularly round every ſpecies of the *palm*. The *Date*, or *Palmyra*, growing through the *centre* of a *Banian* Tree, looks extremely grand; and yet none of the *European* landſcape painters who have

delineated views of this country have introduced this characteriſtic object into their pieces. I have frequently obſerved it alſo ſhooting from old walls, and running along them. In the inſide of a large brick well, it lined the whole circumference of the internal ſpace of it, and thus actually became a tree turned inſide out.

Under the tree ſat a *Fakir*, a *devotee*. He had been there twenty-five years; but he did not continue under the tree throughout the year, his vow obliging him to lie, during the four *coldeſt* months, up to his neck in the *Ganges*, and to ſit, during the four *hotteſt* months, cloſe to a large fire.

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## *Perſian Sonnet by* KHOSROO *.

زین پای آدب نیست که در کویتو آیم
سازم از دو چشم قدم و سویتو آیم
خورشیدی و من دزه کنم بی سرو پا رقص
ان لحظ که در جلوه که روی تو آیم
ای کاش شوم زود تبری حال که باری
با باد شوم همره و پهلوی تو آیم
پرسی غم خسرو زبی شرح زبان کو
چون پش نمکدان سخن کویتو آیم

* Each Number of the Oriental Collections ſhall contain ſpecimens of Eaſtern Poetry from original MSS., which may ſerve as exerciſes for the young Orientaliſt, and ſubjects for tranſlation.

## *Dialogues in the vulgar Arabick of Morocco*.— Communicated by Mr.* W. PRICE, *of Worcester.*

| | | |
|---|---|---|
| صباح الخير ياسيدي | *Sebah alkheer yaſeedy* | Good morning, Sir. |
| كيف انت | *Kif entau* | How do you do? |
| علي خير الحمد لله | *Ala kher alhumdu lil-lah* | Very well, God be praiſed. |
| لاين تمشي | *Lein timſhy* | Where are you going? |
| اليوم نهار مليح | *Elyewm nhar milieh* | 'Tis a fine day. |
| ياالله نسترو | *Yalla n'ſtero* | Let us take a walk. |
| ما فيه سحب | *Ma fee s'hab* | There are no clouds. |
| واش تمشي معي | *Waſh timſhee maya* | Will you go with me? |
| انا نمشي معك | *Anau nemſhee mak* | I will go with you. |
| ياالله لجنانت | *Yalla l'jenanet* | Let us go to the garden. |

* By the inhabitants of the Barbary coaſt the letter ج is pronounced like the French *j*, or the Engliſh *ſ* in the word *pleaſure;* and by ſome of them the ت and د are ſounded as if written *ts* and *dz;* but this is not general. Mr. Price, ſelf-taught in the Oriental languages, (to the ſtudy of which he devoted every hour of leiſure that buſineſs would allow) has improved himſelf in the knowledge of the Arabick, Perſian, and Turkiſh tongues, by frequent converſations with native Aſiaticks, Turks, and Moors: and ſome of his tranſlations from Perſian and Turkiſh authors ſhall be given in the future Numbers of this publication.

| | | |
|---|---|---|
| واش نمشي علي رجلنا | *Waſh nemſhee ala r'je-lenau* | Shall we walk it? |
| واش نمشي علي الخيل | *Waſh nemſhee ala'l kheil* | Shall we go on horſe-back? |
| واش نمشي علي البغل | *Waſh nimſhee ala'l bu-ghul* | Shall we go on mules? |
| كيف معجبك | *Kif majbik* | As you pleaſe. |
| كاع وحد لي | *Gaa wahed leeau* | It is all one to me. |
| فاين مولا الجنن | *Fein mool 'jenen?* | Where is the gardener? |
| ها هو هنا | *Ha hooa henau* | Here he is. |
| عطانا شي عنب | *Atenau ſhee ayneb* | Give us ſome grapes. |
| شي كرموص | *Shee kermoos* | Some figs. |
| شي دللح | *Shee d'lah* | Some melons. |
| المنون | *El menewn* | Muſk melons. |
| التشن | *El cheen* | Oranges. |
| عز الله اماعند | *Az ullah amaandy* | With much pleaſure. |
| متع من هي دك سفينه الي دخل في المرس | *Umta min heea dik sfeena aly dukhela 'lmerſa* | Whoſe veſſel is that entering the bay? |
| ما نعرف | *Ma narf* | I don't know. |
| فرنصص هي | *Franſes heea* | 'Tis a Frenchman. |
| لوه كنشوف بندر فلمنك | *Lawa kan ſhoof ban-dera Fleming* | No, I ſee the Dutch flag. |
| كيظهر لي واين برتكز او سبنيول | *Kay d'hor lee wain Portuguez awe Spa-niol* | It ſeems to me to be either a Portugueze or a Spaniard. |

[*To be continued.*]

## *Miſcellaneous Plate.*

FIG. 1. From a drawing of a Braſs Antique, of the ſame ſize, ſomewhat reſembling the lid of a ſnuff-box, with the remains of gilding ſtill viſible—in the poſſeſſion of Major OUSELEY.

Fig. 2. Inſcription on a *Black Agate*, preſerved in the Britiſh Muſeum.

Fig. 3. Egyptian Antique, with hieroglyphicks, on a red, opaque *blood-ſtone*—belonging to the Rev. J. H. HINDLEY, M. A. of Mancheſter.

Fig. 4. From an Egyptian Antique, of the ſame ſize in Mr. Townley's Collection.

Fig. 5. Inſcription in Arabick characters, on a *Turquoiſe*, preſerved in the Britiſh Muſeum.

Fig. 6. A Perſian King on horſeback, from a *Jaſper* Antique, in the Collection of EDWARD PARKER, Eſq. An engraving of a ſimilar figure, from a convex *Amethyſt*, is given in the Second Volume

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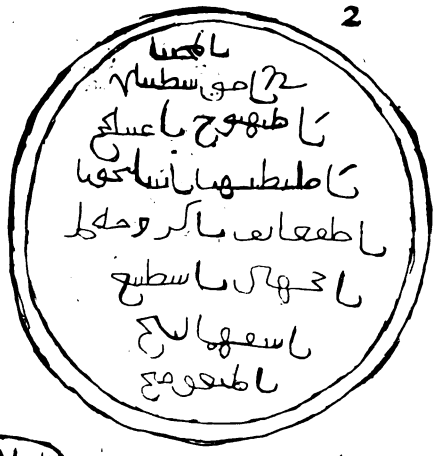

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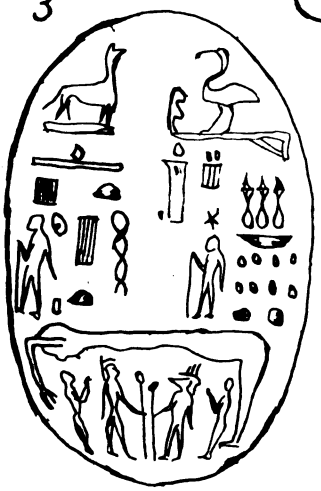

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of Mr. Taſſie's Catalogue of Gems, plate XII. No. 677; but the characters which form the inſcription inaccurately repreſented. Although the inſcriptions on the ancient monuments at *Nakſh-i-Ruſtam*, in Perſia, and the legends on the Parthian coins and medals preſerved in the *Hunterian* Muſeum and other Collections, compoſed of ſimilar characters, have long been the object of Antiquarian inveſtigation, the merit of having firſt deciphered them is due to that very learned French Orientaliſt, *Monſ. de Sacy* *. As the Engliſh cabinets, both publick and private, are peculiarly rich in gems and medals of the Saſſanian family, hitherto unexplained, Major OUSELEY, ambitious of being the firſt in this country, and, perhaps, the ſecond in any, who ſhall have acquired a power of reading their legends, has applied himſelf to the ſtudy of the dialect and character in which they are written; and by a compariſon of the alphabet given by Monſ. de Sacy, of the inſcriptions of *Nakſh-i Ruſtam*, on the Saſſanian coins, and eſpecially thoſe of the coeval gems, has ſucceeded in deciphering ſome, and will probably offer an explanation of all, in a ſhort time, to the Antiquarian world. The Equeſtrian figure repreſented in the annexed plate is, according to Major Ouſeley, that of *Balaſh* or *Balatſha*, the prince whom Grecian and Latin writers call Βολογαισης and *Vologeſes*, *Balaſes*, &c. and he thus reduces into the Chaldaick or Hebrew characters, the eleven letters which compoſe the legend over the figure,

בלגזי יזדאני

* Memoires ſur diverſes Antiquités de la Perſe, &c. &c. par A. I. Silveſtre de Sacy. Paris, 1793. Quarto.

forming the words *Balgezi Yezdani*, or "Vologeſes the Divine." This is the title of the Perſian King, who was contemporary with the Emperor *Zeno*, and, according to the Hiſtorian *Mirkhond* *, governed with wiſdom and juſtice during the four years of his reign, which cloſed nearly with the fifth century of the Chriſtian æra.

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## *Queries and Notices.*

A Correſpondent wiſhes to know what are the authorities for ſuppoſing that the Perſian Romance of *Khoſru and Shireen* has been founded on the ſtory of *Coſroes* and the Princeſs *Irene*, daughter of the Chriſtian Emperor *Maurice*. The Caſhmerian writer *Khojeh Abdulkerrum*, whoſe memoirs have been tranſlated by the very ingenious Mr. Gladwin, mentions two fine ſtatues of *Khoſru* and *Shireen*, lately viſible, in the apartments hewn out of the rock at the foot of the mountain of *Beyſitoon*. And in another place an Equeſtrian ſtatue of *Khoſru*, larger than life, with various reliefs, in an arch of immenſe ſize. Monſ. D'Herbelot, from *Ebn Batrik*, mentions the circumſtance of the Perſian Prince becoming a convert to Chriſtianity for his miſtreſs's ſake.

* Vide "Hiſt. des Rois de Perſe de la Dynaſtie des Saſſanides," &c. among the "Memoires de M. de Sacy," p. 351, 358.

What has been the fate of the MS. mentioned in the following paſſage from Sir *James Ware*'s Life of Archbiſhop Uſher? "In 1645, at St. Donates in Wales, he was plundered by Cromwell's people of his books, &c., and, among others, regretted moſt a Manuſcript Catalogue of the Perſian Kings, communicated to him by *Elichmannus*. Moſt of his other books he recovered, but of this there is no mention."

How far are painted repreſentations lawful among the Arabians? Are the figures of beaſts and birds prohibited?—Herbelot (article *Faras)* mentions an Arabick Treatiſe on the Management of Horſes, with figures, preſerved in the Bibliotheque du Roi.

*To the Editor of the* ORIENTAL COLLECTIONS.

SIR,

Being deſirous to inquire into the earlieſt traditions concerning the *Game of Cheſs*, I requeſted from a friend well verſed in the Eaſtern languages an abſtract on that ſubject from the works of *Firdauſi* and *Jami*, quoted by Sir William Jones in his Eſſay on the Indian Game of Cheſs, Aſiatick Reſearches, Vol. I. But accidental circumſtances preventing me from obtaining the information I wanted from my friend, I am induced to ſeek it through the medium of your Miſcellany.

*Dec.* 7, 1797. VIDA.

A Correſpondent wiſhes to be informed whether the Parallel, alluded to in the *Perſian Miſcellanies*, (Introduction) between the inhabitants of Italy and Perſia, which *Pietro della Valle* propoſed

writing, has ever been publiſhed; or, if not, whether it may be ſeen in manuſcript. Alſo, whether engravings from the drawings taken in the Eaſt by the Chevalier *Clergeau de la Barre*, or from the antiques found at Babylon and Perſepolis, mentioned in the ſame work, may be expected by the Publick.

## *Query for the* ORIENTAL COLLECTIONS.

A word which occurs in *Lycophron's* very obſcure Poem *Caſſandra*, notwithſtanding the labours of many learned commentators on the work, ſtill remains doubtful: it is περραν, in the 1428*th* line, (and in page 142 of the Folio, Oxford Edition, 1702) thus:

Σκὶα καλυψει πέῤῥαν ἀμβλύνων σελας.
"Umbra *Solem* tegit, hebetans lucem."

The word περραν, here tranſlated *ſun*, is, in the opinion of one commentator, borrowed from ſome foreign language "inter voces extraneas et forte Egyptias numeranda." *Canterus* informs us, that this word, which is not found in any other Greek author, has been ſuppoſed by ſome a *Perſian* name for the Sun. *Meurſius* would alter it (like Canterus) to πετρον, becauſe this word is uſed by Callimachus and Euripides in the ſame ſenſe.——Were any Correſpondent of the Oriental Collections to aſcertain the origin of this word, whether *Egyptian* or *Perſian*, he would confer a favour on

GRÆCULUS.

*To Major* OUSELEY.

Dear Sir,

I wiſh to propoſe for ſolution ſome queſtions, upon which the very foundation of *Hindoo* ſcience appears to reſt.

Upon what ſubſtance are the moſt ancient Indian MSS. written?

If upon certain leaves of trees of a firm texture, how long may ſuch a MS. ſurvive the injuries of time?

In what repoſitories are theſe MSS. preſerved?

Of what antiquity are the oldeſt?

By what marks are the different ages of the MSS. diſcoverable?

Are theſe MSS. numerous?

Who are the ſcribes? Are there any profeſſed critics and correctors?

*Hampſtead,*
*Feb.* 16.

Yours,
J. PINKERTON.

The library of the late HENRY ALBERT SCHULTENS, *Profeſſor of Oriental Languages and Jewiſh Antiquities*, was to have been ſold by publick auction, for the benefit of his widow and children, in the month of October, 1794. The unſettled ſtate of Holland, and the ſubſequent invaſion of that country by the French, prevented the ſale from taking place. A Correſpondent wiſhes to know how the books have been diſpoſed of. The Catalogue of them, which itſelf is rare and curious, contains the names of almoſt every work ever printed on the various branches of Eaſtern literature, beſides anecdotes of many ſcarce books, and a liſt of original and valuable Manuſcripts, the accumulated collection of three generations: the

grandfather, father, and ſon, having filled in ſucceſſion the Profeſſor's chair at Leyden, and enriched a number of the books in this noble collection with learned and intereſting notes. The Rabbinical works are numerous, and many of the original Diſſertations and other Manuſcripts of the three *Schultenſes* apparently ready for the preſs.

In the library belonging to the Univerſity of Dublin, (a Correſpondent's letter mentions) a very large Volume is preſerved among the MSS. containing the Guliſtan of Sadi, completely tranſlated into Engliſh, and a variety of Dialogues on familiar ſubjects of converſation, in the Perſian, Hindoſtanny, and Engliſh languages. A farther account of this book would be acceptable.

---

The Editor is under the neceſſity of poſtponing the publication of ſeveral valuable and curious articles of communication, until the appearance of the Second Number of this work. The very ingenious remarks on the Poetry of Hafiz by *Shirazi;* Sketches of Turkiſh Poetry by I. U.; Conjectures on the Antiquities of Perſepolis by P. D. V.; and ſome Botanical Communications, ſhall then be given to the Publick.

---

SUBSCRIPTION for the Four Numbers of the "Oriental Collections" for 1797, TWO GUINEAS. The price of each Number to Non-ſubſcribers TWELVE SHILLINGS and SIXPENCE. Letters and Communications to be addreſſed to Major OUSELEY, No. 25, Upper Titchfield Street, London.

THE

# ORIENTAL COLLECTIONS

FOR

APRIL, MAY, AND JUNE,

1797.

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# ORIENTAL COLLECTIONS.

## 1797.

### *Original Notes, written by* CHARDIN, *in a Manuſcript Copy of the* Guliſtan.

FROM a very fine, though plain, manuſcript copy of *Sadi's* Guliſtan, now in poſſeſſion of Major Ouſeley, the following Notes are extracted, written partly in French and partly in Latin by that celebrated traveller and very ingenious Orientaliſt CHARDIN; whoſe name is found in the title page of this book, as alſo in a copy of the Boſtan, purchaſed at the ſame time with it.

ناز Lætitias—deſideria—propriè *blandimenta*, habet multas ſignificationes, " *il fait le delicat.*"—" *nas mi coret* " (* ناز مي كرد).

* I ſhall ſupply within a parentheſis ſuch Perſian words as Chardin expreſſes only by European characters. *Editor.*

مرصي *Mereſi* et *bimari* (بيماري) differunt; nam *bimari* eſt morbus ubi periculum eſt vitæ; *mereſi*, ubi non eſt, ſed tanquam dolor, uti in venereo.

كدخداي Pater—familias. *Ked* en *Fours* ſignifie maiſon—d'ou *Ked-banou* (كد بانو) la maitreſſe de la maiſon. *Codai*—Seigneur.

بزيرفت (Fuit) ou *chud* (شد)

دشمن روي داد (Inimicus) ſurrexit contra.

وقف Sacrato—مال وقف eſt bonum eccleſiæ datum aut legatum.

دف Tambour de Baſque *.
چنك Caſtagnettes.
ني Flute.

تاويل اين خواب Senſus (hujus ſomnii) *tahvil* eſt propriè impenſus; ſed hic ſignificat "explicationem."

شخصي (Quidam) vel *codam* (كدام).

حوران بهشتيرا دوذخ بود اعراف
از دوزخيان پرس كه اعراف بهشت است

infernum

"Habitantibus Paradiſi Ahraf eſt infernum—
"Habitantibus inferni Ahraf eſt Paradiſus."

* Tympanum, Cymbalum, and Tibia, according to Gentius. Roſarium Politicum, 303.

*Kelmon* (غلامان) } Sont les eſclaves de Paradis.
*Houran* (حوران)

Les premiers ſont males: les autres femelles: *Ahraf* eſt un lieu moyen entre le Paradis et l'Enfer. Les Mahometans n'y croyent point: les poetes les feignent: ils diſent que le Createur y place les infidelles qui ont ete juſtes, comme Nuchirvan: "*il a ète juſte*," diſent ils, "*ainſi Dieu ne veut pas qu'il aille en Enfer, et il ne veut pas qu'il aille en Paradis parce que il a ete Cafer.*"

قناعت Traductor latinè expreſſit malè; nam verbum non *continentiæ*, ſed melius eſt *Temperantiæ* *.

مبمندى Un village de la territoire de Chiraz.

تا جامه زنان نپوشيد
*Ta jamé ſenan ne pouchid.*

C'eſt a dire: De peur qu'on ne vous habille en filles; coutume en Perſe, que quand un chef fuit ou le vête en fille et le promene en cet etat au milieu de la ville †.

* Chardin here alludes to the Latin verſion of the Guliſtàn by Gentius, who (in page 235) has rendered the words در فضيلت قناعت "de continentiæ præſtantia."

† This is illuſtrated in the "Inſtitutes of Timour," p. 284; where we find an alluſion to the ſtory of Behraum, whoſe ſervices being forgotten by Hormuz, the latter ſent him as a token of diſgrace a chain, a collar, and a woman's veil.

عبيري Paſtille *—Une paſte faite de fleurs odoriferantes pilleés ſechées avec du ſandal.

سكبتكين Cognominentum—Error in tranſlatore †, qui illum dicit filium *Sebouctekin*, cum hæc vox Sebouctekin ſit nomen alicujus prolis Tartarorum ita denominatæ pro velocitate, nam *Sebouctkin* ſignificat "*velox ad curſum.*"

ايزد *Ayſad* or *Yezd* (يزد) antiqua lingua Guebrorum ‡, Deus.

تمام كشت ou *temam ſchud* (شد).

مصلا شيراز Campum ſacrum ‖.

مي ندهي *Mi ne dei* pro *ne mi dei* (نمي دهي).

خردمندان *Keradmendan* aut *danechmendan* (دانشمندان).

چه مي آيد Quid evenire poteſt.

* See the ſtory given in the Latin tranſlation of the Guliſtàn by Gentius (p. 11.) beginning

گلي خوشبوي در همام روزي

and quoted in Sir William Jones's Perſian Grammar, p. 123.

† Gent. Roſar. Polit. p. 41.

‡ See "Perſian Miſcellanies," p. 34.

‖ See "Oriental Collections," No. I. p. 57.

[*To be continued.*]

## *Extract of a Journal and Memorandums written during a Tour in the Nizam's Country, in the Month of November,* 1791.—*Concluded from Page* 32.

THE Mohammedan conquerors of India are divided into four caſts, diſtinguiſhed by the following appellations:

سَیدّ *Syéd* شیخ *Sheick* مُغل *Mogul* پتھان *Patan.*

The Syeds are ſaid to be immediately deſcended from Mohammed, notwithſtanding their immenſe numbers. The men of this caſt may be generally known by their names سید *Syed*, or میر *Meer*, commonly add to their other names, as سید اسمٰعیل Syed Iſhmail, میر عالم Meer Allum. The Syed women, of whatever rank in life, commonly have شاہ *Schah* added to their names, as سلطان شاہ *Sultaun Schah*; حبیب شاہ *Habeeb Schah*, a friend or favorite; رحیم شاہ *Rhaheem Schah*, divine; جمال شاہ *Jemmall Schah*, elegance and beauty.

The *Sheick* caſt have always Sheick prefixed to their names, as

Sheick Ibraham, Sheick Mahmoud. The Sheick women have no particular title added to their name.

The *Mogul* men have generally *Mirza* prefixed to the name which is followed by *Beg*, as

مرزا یوسف بیگ Mirza Uſoph Beg.
مرزا مراد بیگ Mirza Mooraad Beg.

By a reference to the hiſtory of the Tartars, this ſeems to be, on the part of the common Moguls, a great uſurpation, too politely admitted by the natives of Hindoſtaun, Mirza being the title of the Tartar nobility only.

The Mogul women are uſually known by the title خانم *Khanum* following the name, as حمیده خانم *Hummeeda Khanum*, or Laudable Lady; الفت خانم *Oulfut Khanum*, the Lady of Attachment or Friendſhip; عشرت خانم *Uſherit Khanum*, the Lady of Delight.

The *Patans* are generally known by the خان or *Khan* following their names, which ſignifies Lord, ſometimes Sovereignty, as پیر خان *Peer Khan*, رحمت خان *Rahamut Khan*. The women of the Patan caſt commonly have the title خاتو *Khatoo* following their names; Khatoo ſignifies Lady: as

نصرت خاتو *Nooſrut Khatoo*, Victorious Lady
حرمت خاتو *Hoormut Khatoo*, Dignified, Honorable Lady
نصیب خاتو *Nuſſeeb Khatoo*, Fortunate Lady.

By the above deſcription will be ſeen the attachment theſe people have to titles, and the high value they ſet upon their deſcent; which, although the government is deſpotic, and power and privilege are chiefly the portion of official rank, yet there is alſo a pre-eminence of birth, of which a remarkable inſtance was related to me, namely, that the miniſter *Azzim Ul Omra*, in whoſe hand was the wealth and patronage of the Dekan, had riſen by great abilities to that high ſtation from the low office of a news writer, with a ſmall monthly ſtipend: and that in the days of proſperity he turned his views to the eſpouſal of a lady deſcended from an illuſtrious houſe, now fallen to decay, the immediate father of this lady being an inhabitant of a wretched dwelling, and an object of diſtreſs, from which this marriage not only promiſed relief, but the reſtoration of ſplendor, and the participation of power. Yet it required much time and labour, and the interpoſition of many friends, to bend the ſtubborn pride of the father, which at length yielded to friendly and prundent counſels, after ſtipulating that the whole advance ſhould be on the ſide of the miniſter; and that, deſcending from the dignity of his high ſtation, he ſhould leave his palace, and accompanied by his retinue ſhould repair to the hovel of the poor noble, and ſolicit the honor of his alliance; which was accordingly done. Having already mentioned my reception by the Prince *Secunder Jah*, in which was included much of Oriental manners, and ſome relation of their pleaſures in deſcribing the gardens of Kurrapah, I ſhall now offer the general reſult of my obſervations upon thoſe ſubjects.

After a variety of travel in the principal courts of Europe, I was much ſtruck by the engaging and elegant manners of the *Ameers*

and *Sirdars* I met with in the Nizam's country. Their behaviour appeared to me neither ſo ſtiff or formal as the German, nor mixed with that grimace and frivolity ſo common among the French and Italians; but of a ſtile and nature peculiar to the Eaſtern people, ſuch as, without embarraſſing the ſtranger, never fails to impreſs him with ſentiments of reſpect, while their affable demeanour, flattering ſpeeches, and kind attentions, prove him to be the object of their courteſy; and that there is no rank or dignity loſt in a mutual exchange of civility.

But what is moſt ſurpriſing to an European is the decorum, gravity, and elegance of the Mooriſh children. They are for the moſt part handſomer at this age than when fully grown, and with all that is infantine and engaging, they can upon caſes of ceremony aſſume the unaffected ſteadineſs of an old courtier. By paying attention to what was ſaid to theſe children by their tutors, and by obſerving the moſt admired and popular characters among the men, I endeavoured to acquire ſome inſight into what ſtile of manners was held in greateſt repute among the Moors; and I found the leading principle of external behaviour to be a majeſtic and martial deportment, a ſerene and ſteady countenance, which ſhould remain calm and unaltered amidſt the greateſt events, neither manifeſting ſigns of depreſſion nor exaltation, but capable of that pliability which ſoftens the countenance to the reception of friends, and accompanies good offices with a benignant ſmile. This frequently borders upon diſſimulation, ſince condemned perſons of rank have often been diſmiſſed from the preſence to execution without threats or menaces, but with every mark of politeneſs. Having diſcourſed upon this

ſubject with the Moors, reminding them of ſimilar circumſtances in hiſtory, they have replied, thoſe inſtances were marks of collected firmneſs in the prince, ſince whatever the cauſe might be, he ſhould never derogate from his own dignity, nor forget the attentions due to a man of rank, whatever his ſituation or conduct might be. They are extremely careful not to interrupt one another in diſcourſe, and generally poſſeſs a natural eloquence, which they utter with fluency in a ſoft, but audible, tone; and are peculiarly graceful in their action, which is ſo expreſſive, as often to foreſtall what they are about to deliver.

Though they ſhave their hair cloſe, and that their dreſs has been the ſame for many ages, admitting no variety of faſhion, yet they paſs a long time at their toilettes in waſhing, rubbing, and perfuming the whole body; which being frequently expoſed to ſight, (indeed always in their undreſs at home) they are very careful to poliſh and render ſmooth and ſhining: and in order to ſupple their limbs, and give grace and ſtrength to their bodies, they make uſe of violent exerciſes within the houſe, with dumb bells, or heavy pieces of wood, which they whirl about the head, ſo as to open the cheſt and ſtrengthen the arm, which may account for their being ſuch excellent ſwordſmen. They alſo ſtretch themſelves at full length upon their hands and feet, kiſſing the ground hundreds of times without ſuffering the body to come in contact with it, which occaſions a general exertion to the whole frame. This, with their exerciſe on horſeback, may account for their activity and ability to undergo fatigue when called upon by war; which they would certainly be incapable of doing, if, as many have ſuppoſed, they were

to paſs their lives ſupinely lolling upon ſophas ſmoking their pipes. Indeed I was myſelf at firſt inclined to believe this common report, (however contrary to nature) from obſerving the Muſſelmen in our own territories, who are certainly much given to the indolence aſcribed to all the Orientals. But before we condemn this mode of life too haſtily, we ſhould reflect a little upon the change of circumſtances, which may have cauſed this variation of ſentiment, and conſider with candour their fallen glory, their faded ſplendor, and impoveriſhed ſtate: ſince, without any plan on the part of the Britiſh Government to oppreſs them, from our entrance into power their excluſion naturally follows, and the command of troops, forts, and provinces, become the portion of Europeans. Hence the rapid decay of all the ancient Mooriſh families within our dominions; who having for the moſt part no horſes to ride, nor any military character to ſuſtain, are aſhamed to carry ſpears and other arms, and think it needleſs to perform exerciſes they will not be called upon to practiſe. From a want of theſe incitements they ſink into ſullen apathy, and, conſcious of their humiliation, they have ſomewhat thrown aſide the haughty carriage peculiar to their race, and, adapting themſelves to circumſtances, aſſume a more humble demeanour; endeavouring to drown their cares by taking opium and *bang*, which compleats their ſad and dejected appearance. Knowing, from their diſpoſition and circumſtances, how much inwardly they muſt ſuffer from the remembrance of better days, I have often wondered how they could muſter up a ſmile, and afford a Chriſtian a cordial and hoſpitable reception. This true grandeur of mind, in not imputing to an individual the calamities incident to the conqueſt achieved by his nation, is highly worthy of admiration, and will,

I hope, upon examination, always influence the conduct of my country towards a gallant, but fallen, race; so that, without deviating from the duties of his station, or derogating from the pre-eminence ever annexed to command in that country, the British officer will sedulously avoid wounding their feelings by a careless reception, or a hasty and rough answer in matters of business; and in the hours of social intercourse admit them upon a footing of equality. Though this conduct in my countrymen will in general arise from a nobler sentiment than that of policy, yet were the latter to become the sole principle of action, the same line of conduct would still be advisable; for it is hardly possible that the lion should tamely submit to become a beast of burden, or that a race of warriors, though vanquished, should endure with patience a continued degradation, and not behold those with indignation and aversion, who weigh their own interests in a merchant's scale, with a cold indifference for the feelings of others. A liberal policy is, therefore, no less necessary to preserve dominion than talents and valour are to obtain it.

But to return to their independent countrymen: of whom it may in truth be said, that they carry even into the presence of their prince that dignified manner and proud submission, which Mr. Burke so elegantly ascribes to the French nobility; and which, in the present state of India, may with propriety be applied to the nobles of Hindostan, (except in the dominions of Tippoo Sultaun) because in most other parts a Commander of a thousand horse is more independent of his sovereign than was the greatest noble in the French court since the decadence of the feudal system in France, as it is

the nature of Oriental government for the ſovereign to make a grant of a certain diſtrict to ſome *Serdar* or *Munſubdar*, over which the latter has abſolute authority, engaging to furniſh a certain ſum to the *Circar* (government), and to raiſe and maintain for its ſervice a body of horſe, or only the latter. Theſe horſemen are commonly compoſed of the chief's hereditary ſervants and followers, or recruited in the country, among a race of people who hold all profeſſions in contempt but that of arms; and who are the more inclined to this profeſſion, from the licenſe and ſuperiority attached to it, unattended with the reſtraint and diſcipline of the European ſervice: and being accuſtomed to look no farther than their immediate chief, from whoſe hand flow puniſhment and reward, they become peculiarly devoted to his ſervice: and fully ſenſible of their conſequence, theſe chiefs within their own diſtricts clothe themſelves in all the ſtate and dignity of their ſovereign, and receive viſitors with equal ceremony. But the feebleneſs of this government, and the power of the nobles, cannot be better elucidated than by the relation of a fact which took place in the Nizam's territory about the period of my making theſe memorandums. Aſſid Ally Khan, the Commander of two thouſand horſe, rented the diſtricts of Kurrapah and Kummum, taking many diſtricts at an apparent loſs, hoping to repay himſelf by the abundant fertility of the province of Kummum; which laſt the miniſter a month afterwards beſtowed upon Syed Ul Aodeem. But Aſſid Ally Khan refuſed to ſurrender, contenting himſelf to forward his remonſtrance to court accompanied by a lack of rupees. At the ſame moment Aſſid Ally Khan ſet out with two thouſand horſe, thirty muſquets, and a hundred ſcaling ladders, under the pretence of eſcorting his family from his country reſidence, Bangampilly:

but in reality to ſurpriſe and make priſoner the *Rajah of Arock*, inhabiting a fort within four coſs of *Bangampilly*, at preſent under the juriſdiction of *Aſſid Ally*, and this without any excuſe of defalcation in the *Rajah*'s payment, but merely to ſatisfy a hatred that has long ſubſiſted between their anceſtors, and which, notwithſtanding their equal ſubjection to the *Soubah*, has occaſioned a conſtant deſultory war: and the moment of proſperity and power ſtruck *Aſſid Ally* as a good opportunity to cruſh his rival. This ſhort hiſtory written upon the ſpot is equal in ſubſtance to the moſt voluminous performance, and forms a juſt epitome of the general government of Hindoſtaun from the decline of the *Mogul* Empire to the dawn of *Hidir Ally*'s ſplendid career; and tends, without having recourſe to depreciate the perſonal valour of the natives, to render the ſucceſs of the Britiſh arms leſs miraculous than our firſt conqueſts would otherwiſe appear.

In retracing the various ſubjects of this curſory and imperfect ſketch of Mohammedan manners, there is one circumſtance likely to ſtrike the curious reader, namely, that a refinement of manners ſhould be found among a people whoſe cuſtoms entirely preclude women from any participation in Society. As a popular opinion has long prevailed in Europe that mankind are chiefly indebted for the improvement of ferocious and uncouth manners to the endearing ſociety of the more amiable ſex, as well as to the refinement ariſing from the introduction of chivalry; yet in contradiction to this ſuppoſition we learn from hiſtory that the inſtitutions of chivalry are unknown in India, or in the countries from whence the Mohammedan conquerors of India originated. We alſo know from the ſame ſource, that the excluſion of women from the mixed ſociety of men

obtained more or lefs in Afia prior to the introduction of the Mohammedan religion. Indeed, though the Mohammedan doctrine has been fuppofed extremely adverfe to the fair fex by Europeans, it will be found that the women of Arabia are peculiarly indebted to the precepts of the Koran for the abolition of a horrid cuftom, then prevalent among the Arabs, of frequently condemning to death their female offspring, as ufelefs for the purpofes of war. And here it may not be confidered as extraneous to make fome mention of a religion, whofe dictates have caufed fo extraordinary a feparation in fociety between the fexes; an inftitution the more fingular as arifing from the lucubrations of a man, whofe devotion to the fex placed the eternal happinefs of the Faithful in the perpetual enjoyment of blifs in the arms of celeftial beauties; who, like their mortal fifters, are equally condemned to retirement in the next world, where Mohammed reprefents the charming black-eyed girls of Paradife to be created of pure mufk, and poffeffing the moft rigid fentiments of modefty, as fecluded from the reft of the heavenly hoft in facred groves, or enfhrined in pavillions of hollow pearl of vaft extent. Though this indeed particularly alludes to the *Hur Al Ayun*, or *Houree*, an immortal race created for the folace of True Believers, yet to prove, with many other paffages of the Koran, that women have not been banifhed thefe celeftial abodes, the Faithful are permitted to fend for their former loves, who, clothed in robes of heavenly texture, and crowned with refplendant pearls, will wander in the fragrant bowers of Paradife, enjoying the unfading bloom of eternal youth. But to defcend from the extatic raptures of the amorous prophet to his earthly inftitutions, we may in the Mohammedan mode of life partly trace the views of its ambitious founder. Defigning his difciples for the founders of a new and fplendid em-

pire, he wiſhed the whole energy of the human ſoul to be collected in that one great deſign; and that, inſpired with enthuſiaſm, his followers might, without interruption, purſue a ſteady courſe in the arduous and dangerous paths of politicks and war. Yet the ſtrong impulſe of nature warned the Prophet, like a ſecret monitor, that intellectual food alone was inſufficient for *Beings* compounded of ſoul and body. Convinced of this, he only followed, without knowing it, the example of *Zeno*, *Epicurus*, and *Ariſtotle*, by adapting his ſyſtem and religion to his own temperament and inclinations. Love and dominion were the paſſions of the Prophet, ſo he determined they ſhould go hand in hand; and reſolved that the diet and beverage of his diſciples ſhould neither impair the vigour of the body, nor the faculties of the mind. But, as the frailty of human nature had ordained repoſe both to the ſtateſman and hero, he contrived that the allurements of pleaſure ſhould not interrupt the hours of buſineſs, and that women ſhould be the ſolace of mankind only in the hours of retirement and relaxation, without ſuperadding to the toils of public life the anxiety and perturbation of the abſent lover. For however dull and inanimate ſociety may appear to the votaries of pleaſure, deprived of this genial ſource of all our delights, yet the philoſopher and ſtateſman, viewing pleaſure as a ſecondary motive, may think the excluſion of women an advantage to the cold ſyſtem of wiſdom and policy; *Nam fuit ante Helenam belli teterrima cauſa amor;* which the ſubſequent ages of the world have, and do, confirm. Combining, then, together the inclinations of Mohammed with his policy, we ſhall find the ſecluſion of women from the ſociety of men gives to the latter all thoſe hours which, in Europe, are generally employed by men to pleaſe

the object of their wiſhes, leaving them at full leiſure to purſue, without diſtractions of jealouſy, the buſineſs of the day. It alſo prevents thoſe bitter feuds and laſting animoſities, which poiſon the minds of contending rivals, otherwiſe formed for mutual eſteem and friendſhip. It preſerves the marriage bed not only from pollution, but alſo from the dread of it: and it ſecures women from thoſe deluſions and temptations which irritate the mind with fleeting joys, leaving behind the permanent ſting of bitter remorſe! While never having taſted the univerſal triumph and dominion which beauty gives in the circles of Europe, the loſs of power is not added to the painful ſenſation of fading charms.

But as the ſyſtem of all mortals is ſubject to error, ſo Mohammed ſacrificed ſomething to the gratification of his own appetites, by permitting a plurality of women, an unhappy indulgence which the Chriſtians of Europe follow without either the ſame authority or inducement; for the warm regions of Aſia make a difference between the ſexes not known to the climates of Europe, where the decay of each is mutual and gradual; whereas in Aſia it is given to man alone to arrive at a green old age. The Eaſtern women at twelve years old become marriageable; at ſixteen the ſhoots of budding beauty ripen into full-blown bloſſoms, and for a few years flouriſh with the fragrance of ſpring, and the luxuriance of ſummer. When the autumn of ſix and twenty arrives, the fading flower begins to droop, and its ſhrivelled ſtalk trembles at the rapid approach of winter, and the unrelenting froſt, which in preſerving exiſtence, withers it charms.

## *Dialogues in the vulgar Arabick of Morocco.---- Concluded from Page* 84.

| | | |
|---|---|---|
| قرسان هو | *Korofan hooa* | She is a corfair. |
| البرج كيخرج عليه المدفع | *Ul berj kay kherj aleo ul medefa* | The battery is fireing on her. |
| امشي فحل لهل اجمع | *Umfha efhalo leyley ijmao* | She is fheered off: ill luck attend her *. |
| واش سمعتي الخبر | *Wafh fmaty 'l khuber* | Have you heard the news? |
| لوه واش جاشي رقاس | *Lawa wafh jafhee erkas* | No, is any courier arrived? |
| جو جوج رققس | *Jow jewj erkuks* | Two couriers are arrived. |
| من اين | *Min ein* | From whence? |
| وحد من مكناس | *Wahed min Mekenes* | One from Mequinez; |
| الاخر من تردنت | *Alokher min Taradant* | The other from Taradant. |
| قالوا واين سيدنا غادي | *Kalo wain feednau* | It is faid that our fove- |

* An expreffion commonly made ufe of by the Moors.

| | | |
|---|---|---|
| يحرك لي تمسن | *ghaudy ee herk lee Temſna* | reign is going to make war with Timſna. |
| الشراف الي في تردنت اشكوابه لسلطان قايد هم قبباح | *Aſh-ſherif alee fee Taradant aſh-koo bee leſultaun kaid hoom kubeih* | The progeny of the Prophet which are in Taradant have complained of their governor to the emperor. |
| واش بالحق اهل سوس نصروا مولاي عبدالرحمن | *Waſh belhuk ahel Soos nuſero Mooley Abdurrhamon* | Is it true the people of Sus have proclaimed Mooley Abdurhammon? |
| غير كذب كيحكم اليوم المقايد الدليم | *Ghair kedoob kay hukum 'lewm ul kaid uddleemee* | 'Tis all falſe, the governor Dleemy has the command of them. |
| بشحال تشكد تسري علك طلح في دكل | *Beſh hal t'gud chery alk tlah fee Dookela* | For how much can you buy gum-arabic in Dookella? |
| ياالله ذحلنا اشت غادي تصب | *Yalla ſhalna iſhtau ghaudy tſub* | Let us be gone, it is going to rain. |
| منقدر نمشي بزرب | *Munkuder nimſhee bezurba* | I am not able to go in ſuch haſte. |
| دغي نوصلُ للمدينه | *Drea noſlo lilmedena* | We ſhall ſoon arrive at the town. |
| خلني نجلس تحت هذ الشجر | *Kheleny engls taht ad uſh-ſhejera* | Let me ſit down under this tree. |

| | | |
|---|---|---|
| فسح لينهم غادي اشدُ باب المدينه | *Fee ſa lain hooma ghaudy iſhdo baub ul medena* | Make haſte, for they are going to ſhut the gates of the town. |
| و خي نبت عند صحبنا العرب | *Wa khay enbet and ſahebnau 'larb* | Never mind if they are; we will ſleep with our friends the Arabs. |
| وصلنا علي خير | *Waſulna ala kher* | We are arrived in ſafety. |
| الحمدلله | *Alhumdewlillah* | God be praiſed! |

# *Arabian and Perſian Traditions of the Origin of Writing.*

WHILE the moſt antient and moſt excellent of the Perſian poets, whoſe works have deſcended entire to our days, deſcribes the firſt introduction of *Writing* amongſt men as proceeding from the leſſons of thoſe evil beings, or dæmons, called *Deeves*,—an Arabian writer informs us, in the following paſſage, that it was the Prophet *Enoch* who perpetuated amongſt his deſcendants the art of penmanſhip.

وادريس عليه السلام اول من خط بالقلم بعد انوش ابن شيت
ابن ادم عليه السلام ثم علمها ادريس لولاد و قال لهم يابني
اعلموا انتم صبيون ——— و لم يزالوا يتو لرثونها من
صحف شيت و ادريس الي زمان نوح و الي زمان ابرهيم *

"EDRIS (the Prophet *Enoch)* (peace be to him) was the firſt who, after *Enos* the ſon of *Seth*, the ſon of ADAM (on whom be peace), wrote with a pen: in the uſe of which EDRIS afterwards inſtructed his ſons, and ſaid to them, 'O my ſons! know that ye

* Vide "*Kiſſæum*" Script. Arab. in David. Millii Diſſertat. citatum.—Quarto. *Leyden*, 1743. p. 26.

are *Sabeans*.' His deſcendants did not ceaſe, from one generation to another, to poſſeſs the books of SETH and of EDRIS, until the times of NOAH and of ABRAHAM."

The abridgement, or *Muntekhub*, of FIRDAUSI's celebrated Heroick Poem, the *Shah Nameh*, or "Hiſtory of the antient Kings of Perſia," thus mentions the origin of letters:

&c. كويند طهمورث را وزيري بود دانا و عالم

"It is related that King TAHMURAS had a Vizier, a man of wonderful knowledge. One day he brought before the king a certain *Deeve* (or dæmon) bound by magick. The Deeves on this aſſembled their forces, and came to attack TAHMURAS, who was enraged at hearing of their attempt, and raiſed his armies to oppoſe them. GOUAISH* was the name of the chief Deeve, and he came into action. TAHMURAS having been victorious, gave orders for a general maſſacre; but the Deeves ſued for mercy, and ſaid, that if he would ſpare their lives, they would teach him ſtrange ſecrets and myſterious ſciences. He ſpared their lives, and they taught him the art of reading and writing. Deeves and Peries were under his dominion, and he reigned thirty years †," &c.

Turning from this abridged narrative to the original in the *Shah*

* غوايش

† *Tahmuras* or *Tahmurath*, (تهمورث), and in ſome copies تيمورث, the father of *Gemſhid*, was ſtyled *Deevebend*, or the *tamer of dæmons*. He is ſuppoſed to have reigned about the year 835 before Chriſt.

*Nameh*, I find the paſſage, particularly relating to the origin of letters, thus given:

نوشتن بخسرو بیامو ختند
دلش را بدانش برافروختند
نوشتن یکي نامه نزدیک سي
چه رومي چه تازي و چه فارسي
چه ترکي چه چیني و چه پهلوي
چه هندي چه مصري و چه بربري

"They taught the monarch to write: they inflamed his heart with *(the fire of)* knowledge: *(they taught him)* (ſingle) to write to thirty perſons (of different nations), whether Syrians *, Arabians or Parthians, Turks, Chineſe or antient Perſians, Indians, Egyptians or Moors of Barbary."

So is the paſſage written in that manuſcript copy of the *Shah Nameh* which I eſteem the moſt correct of three now before me: in the others ſome variations occur. One of them reads the ſecond and laſt diſtich thus:

بنشتن یکي نه که نزدیک سي
چه رومي و چه تازي و پارسي
چه سغدي و چه چیني و پهلوي
نکاریدن آن کجا بشنوي

* *Roomi* may be alſo tranſlated *Grecians*.

Where, besides the different reading and some obscurity in the first and last line, instead of *Turks* we find *Sogdians;* and no mention of either *Hindi*, *Mesri*, or *Berberi*.

The third manuscript gives the whole passage thus:

نوشتن بخسرو بیاموختند
دلش را چو خورشید بفر و ختند
نوشتن یکي نه چو نزدیک سي
چه رومي چه تازي و چه پارسي
چه چیني و بغدي و چه پهلوي
نوشتن هران چیزکان بشنوي

mentioning the *Bogdians* instead of *Sogdians*, as in the second manuscript, with some other inconsiderable variations.

PHILOLOGUS.

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## *Arabick Inscription.*

The Engraving annexed represents an inscription, carved in Arabick characters on a stone, preserved in the British Museum.

That space on the stone which the inscription occupies is one foot in length, and about seven inches in breadth.

## *Copy of a Letter from Dr.* JAMES KERR *to Col.* IRONSIDE, *dated* Dacca, *March* 11, 1774.---- *Communicated by Colonel* IRONSIDE.

Dear Sir, I have ſent to Dr. *Fothergill*, by the *Reſolution*, a few ſeeds of the *vomiting gourd*, and other *plants*, *packed in poiſoned wax-cloth*, and incloſed in a letter. On my arrival here I met with a ſtrange *plant*, which ſeems poſſeſſed of *muſcular motion*, quite different from that motion, occaſioned by *irritability*, in the *ſenſitive plants*. As ſoon as it is in flower I will deſcribe it, to have the pleaſure of puzzling the Doctor, and the curious in plants. This is the ſhape of the leaf, only it is much larger *: the two *alæ* (or wings) *a*, *b*, are in *continual motion* all day, and at night they fall down to reſt—*more animalium*.—The wing *a* falls down to *r*, and puts on the appearance of *b*: it riſes again, in the ſame uniform motion, to its former erect poſition, deſcribing a ſection of a circle twice in about the ſpace of two minutes. If it meet with any obſtruction in its courſe, it preſſes conſiderably againſt the object; and, when the obſtacle is removed, it reſumes its former courſe, whether up or down, in a determinate manner: the velocity of the motion is increaſed in conſequence of the previous retardation. You ſee how I am obliged to introduce my favourite amuſement to ſwell this epiſtle to a decent ſize. Who is without his hobby horſe? Indulge me in mine. I am, &c., &c.

* See the Miſcellaneous Plate, fig. 2.

# *Obſervations on a Paſſage of* NIZAMI, *and an ancient Cuſtom of the Jews and Grecians.— By Major* OUSELEY.

WHEN we find that, between two different nations, an intercourſe has taken place to ſuch a degree, that the words and idioms of one have been adopted into the language of the other *, we may reaſonably ſuppoſe many of the cuſtoms and ceremonies likewiſe borrowed. Theſe, among the Grecians, may be traced, without much difficulty, to their Aſiatick and Egyptian ſources †.

To the time when the *Chaldeans* held no inconſiderable rank among the ſubjects of the *Perſian* empire, and when its numerous hoſts had frequent, though not always amicable, intercourſe with

* The affinity between the Perſian and the Greek and Chaldaick languages has been alluded to in another place, and ſhall be the ſubject of a future publication.

† "Que la Grece ait été peuplé par des colonies de l'Orient et de l'Egypte, ce n'eſt plus aujour'dhui une vérité conteſtée," &c.—Vide "Eſſai ſur l'utilité des Langues Orientales pour la Connoiſſance de l'Hiſtoire Ancienne de la Grece." Mémoires de l'Acad. des Inſcript. Vol. VII. p. 219.—In this eſſay the ingenious author illuſtrates, by means of the *Chaldaick*, *Hebrew*, and *Phænician*, (for he uſes not any other Oriental language), the very obſcure Grecian fable of *Perſeus* and the *Gorgons*, and explains the celebrated inſcription on the tomb of *Sardanapalus*.

the hardy veterans of the *Grecian* ſtates, we may, perhaps, trace the affinity and reſemblance found in their reſpective languages, their cuſtoms, and religious ceremonies.

Whilſt I expreſs my hopes of being able, on a future occaſion, to demonſtrate the utility of the Oriental tongues, and particularly of the Perſian, in illuſtrating many obſcure and doubtful paſſages of the Claſſick writers, I freely declare my opinion, that a knowledge of the Grecian language, ancient hiſtory, and mythology, is indiſpenſably neceſſary to him who would aſpire to perfection in the Perſian, either as a linguiſt or an antiquary. Mutually reflecting light upon each other, theſe languages will rightly guide the etymologiſt through many a wearisome and intricate derivation, and enable the curious Orientaliſt to explore the dark receſſes of Antiquity.

It were eaſy to collect paſſages from the works of the Perſian poets, in which, without much violence of conſtruction, alluſions might be diſcovered to the rites of *Jewiſh* and *Grecian* antiquity; rites, we may ſuppoſe, common to the *Perſians* at one period, ſince many are ſtill to be found among them but ſlightly diſguiſed by the changes of religion.

From ſeveral paſſages of this nature, which, in the courſe of reading, I have collected together, I ſhall here ſelect one from that celebrated Epick Poem of NIZAMI, *The Hiſtory of Alexander the Great*. It occurs in the beginning of the chapter, intitled (according to ſome manuſcripts) چنگ اسکندر با دارا و ظفر یافتن اسکندر

"The battle of Alexander with Darius, and Alexander's obtaining the victory." According to other copies مصاف کردن دارا باسکندر "The fighting of Darius with Alexander." This, in animated verſe, relates the ſucceſs of the Macedonian Hero's arms over thoſe of DARA in the battle which preceded the aſſaſſination of the Perſian monarch;

"Deſerted, in his utmoſt need,
"By thoſe his former bounty fed *."

a circumſtance pathetically told in the ſucceeding chapter, which, ſlightly differing from the Greek and Roman hiſtories, deſcribes the melancholy cataſtrophe that laid low the honours of the GREAT KING; or, according to the profane ſtyle of Eaſtern adulation and ſervility, THE KING OF KINGS. The relation of this event is prefaced by the following lines, leading to that paſſage which is the particular ſubject of theſe remarks:

خرامیدن لاجوردی سپهر
همان گردش انجم و ماه و مهر
مپندار کزبهر بازی کریست
سراپردهٔ این چنین سرسریست
دراین پرده یک رشته بیکار نیست
سررشته برما پدیدار نیست
که داند که فردا چه خواهد رسید
زدیده که خواهد شدن ناپدید

* Dryden's Alexander's Feaſt.

زمانه کراساز کاري کند
ستاره بجان که بازي کند *
کرا مرده از خانه بيرون نهند †
کرا تاج اقبال برسر نهند
که داند که اين خاک انکيخته ‡
چه خونهاست مردان دربن ريخته

" The graceful motion of the cerulean ſphere,
With its orbits, the Stars, and Moon, and Sun,
Think not that they have been made for idle ſport,
Or that this fair curtain (the canopy of heaven) has been formed in vain.
In this glorious web no thread is without its uſe,
Though the *end* (or object) of it may be concealed from us.
Who knows what is to happen to-morrow?
Or that which ſhall yet remain in obſcurity?
Can we tell the man whoſe affairs Fortune ſhall direct?
Or him with whoſe life Deſtiny ſhall ſport?
Can we point out him who to-morrow ſhall be brought forth a lifeleſs corpſe from his habitation?
Or him on whoſe brow proſperity ſhall place a diadem?

* This diſtich is not found in ſome copies.

† According to one copy بيرون کند and to others (among which is the moſt ancient) بردر نهند explained by an interlinear note, as ſignifying the ſame with روان کردن to ſet going, to make current, to lend, &c.

‡ Some manuſcripts want this diſtich, which ſeems to lead, with great propriety, to the deſcription of a battle.

Who knows, on this clay which we now trample under foot,
What blood of heroes may have been ſhed?"

The poet proceeds to relate, that the hoſtile armies met at the time of day-break, or of ſun-riſe, which is thus figuratively deſcribed:

که چون صُبح را شاه چین بار داد
عروسي عدن دُر بدینار داد

Of this paſſage, however we might expect, in the works of NIZAMI, much Oriental imagery, many metaphors, allegories, and alluſions, the ſenſe would have been, on the firſt reading, a little obſcure, had not ſome Perſian commentators, in two manuſcript copies, thought it neceſſary to give a few explanatory notes, written in the margins and between the lines *. With their aſſiſtance we may tranſlate the diſtich thus: "(That) when the King of Cheen (the Sun) aroſe in the morn, the Bridegroom of the Eaſt (Eden) gave pearls (Stars) inſtead of money."

Notwithſtanding the Perſian explanation which I have given in a note, I acknowledge my ignorance of the عدن here mentioned, as

* The notes are on شاه چین which is explained by افتاب and بارداد in one copy, by the words طلوع شد — In the other copy we are informed that بارداد is the ſame as برامدن — Under عروسي is written افتاب — and over عدن the word صبح — whilſt a marginal note tells us, that

عدن نام ملک که انجا افتاب پدید مي شد

"Æden is the name of a country where the Sun (firſt) appears."

and در *(dur)* is explained by ستاره ſtars.

no writer of *Iraun* could poſſibly allude to *Aden* in Arabia Felix, or to that part of *Meſopotamia* where the terreſtrial Paradiſe is ſuppoſed to have been ſituated, as relatively Oriental.

The Poet ſpeaks of the Sun as the Prince of *Cheen*, or of the Eaſtern Region; the imperial bridegroom of the Eaſt, who, having cauſed by his preſence the ſtars to diſappear, (which are deſcribed as the pearls of heaven) is ſaid to have beſtowed them inſtead of money as a marriage portion to the morn.

The ſun is compared to a bridegroom in the following Hebrew paſſage:

כחתן יצא מחפתן ישיש כגבור לרוץ

"(The Sun which) cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant (or ſtrong man) to run his courſe."

*Pſalm.* XIX. 15.

In the latter part of the diſtich, (which only means that it was morn, that the Sun had ariſen) an alluſion is found to the cuſtom at Perſian Nuptials, where the bridegroom beſtows, among other preſents, a ſmall ſum of ready money on the betrothed damſel. This ſum, among perſons whoſe fortunes exceed not mediocrity, conſiſts of ten or twelve *tomans* * in ready money, and is generally accompanied with two complete ſuits of the beſt apparel, ear-rings,

* A *Toman* is about 2l. 10s. of our money, but the value ſeems to have fluctuated: it has been reckoned at 45, 46, 50, and 60 French livres. Vide Tavernier, Chardin, &c. Mr. Ives makes it equal to 3l. 6s. 8d. See his "Voyage to India," &c. Preface, p. xii.

bracelets, a ring, a mirror, &c. The pecuniary gift is called مهر کابین (*Mehr-u-kabeen* *).

One form of nuptial contract among the ancient Israelites was the giving of a piece of money to the bride, and of certain pledges of love and honour, called *Arrha* and *Arrhabo*, ערבון—Such presents *Rebecca* received on her marriage with *Isaac*, "a golden ear-ring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold †." And "The servant brought forth jewels of silver, and jewels of gold, and raiment, and gave them to Rebecca ‡." Such, as I before mentioned, are still the marriage gifts among the Persians.

These gifts seem to have been usually regulated by the father or friends of the bride. *Schechem*, the son of Hamor, the Hivite prince, being passionately in love with *Dinah*, the daughter of Jacob, says to her brethren "Let me find grace in your eyes, and what ye shall say unto me I will give. Ask me never so much dowry (מהר) and gift, and I will give according as ye shall say unto me; but give me the damsel to wife ‖."

* See Francklin's Tour to Persia, p. 109, &c.—Olearius's Travels of the Ambassadors, translated by Davies, p. 327.—Sir Thomas Herbert's Travels, 324, &c.

† Genesis, XXIV. 22.

‡ Genesis, XXIV. 53.—See the observations of the learned *Schræder* on the Hebrew words צמיד and נזם in his Comment. de Vestitu Mulierum Hebræarum. published by the celebrated Albert Schultens. Quarto. Leyden, 1745. p. 60-187, &c.

‖ Genesis, XXXIV. 11, 12. The original Hebrew word for the dowry is retained in the Arabick or Persian, مهر کابین

And we read in another place, that the ſervants of Saul, by his deſire, ſaid to David, (who had alleged poverty as an obſtacle to his becoming the royal ſon-in-law) "The king deſireth not any dowry *."

The ſame argument is uſed by a Grecian monarch tempting another hero to a matrimonial alliance. "I have," ſays Agamemnon, "three daughters in my well-ordered manſion,—Chryſothemis, Laodice, and Iphianaſſa. Of theſe, let Achilles, without beſtowing on her any dowry, take her whom he ſhall moſt like †."

Τρεῖς δέ μοι εἰσὶ θυγατρες ἐνὶ μεγάρῳ ἐϋπήκτῳ
Χρυσοθεμις, καὶ Λαοδίκη, καὶ Ιφιάνασσα
Τάων, ην κὲ ἐθελησι φίλην ἀνάεδνον αγ'έσθω—

The nuptial preſent, among the ancient Greeks, was called Εδνον: alſo αῤῥα and αῤῥαβων, two names borrowed, like the cuſtom of beſtowing it, from the Hebrews. There were beſides the gifts ανακαλυπτηρια, or θεώρηπα, ἰωτηρία, ἀθρήματα, and προσφθεγκτηρια,—all of them ſo named, becauſe given on occaſion of the new-married woman's taking off her veil, and ſuffering herſelf to be ſeen,—a favour generally conferred on the huſband and relations the third day after the wedding.

The bridal veil of the Perſian ladies, made of *red* ſilk or muſlin ‡,

* I. Samuel. XVIII. 25. † Homer. Iliad. IX. 144.

‡ Francklin's Tour—Olearius's Trav. of the Amb.—Sir T. Herbert's Trav. &c.

correſponds with that of the ſame colour uſed by the ancient Greeks at their nuptials, and called κανὸς, (which the Romans adopted under the appoſite name *Flammeum)*. Such alſo was the Hebrew צעיף which concealed the charms of the fair Rebecca from Iſaac until ſhe became his wife *, and the רעלות which has been ſuppoſed to derive its name from an alluſion to its reddiſh colour †.

The conducting of the bride, among the Perſians, in pompous proceſſion to her future home,—the nuptial feaſt,—the bathing,—the harmony of muſical inſtruments,—the attendance of dancers,—and the decoration of the bridegroom's houſe,—thus alluded to in a diſtich of NIZAMI, ſpeaking of his hero Alexander,

زسوداي هند و زصفراي روس
فروشست عالم چوبيت العروس

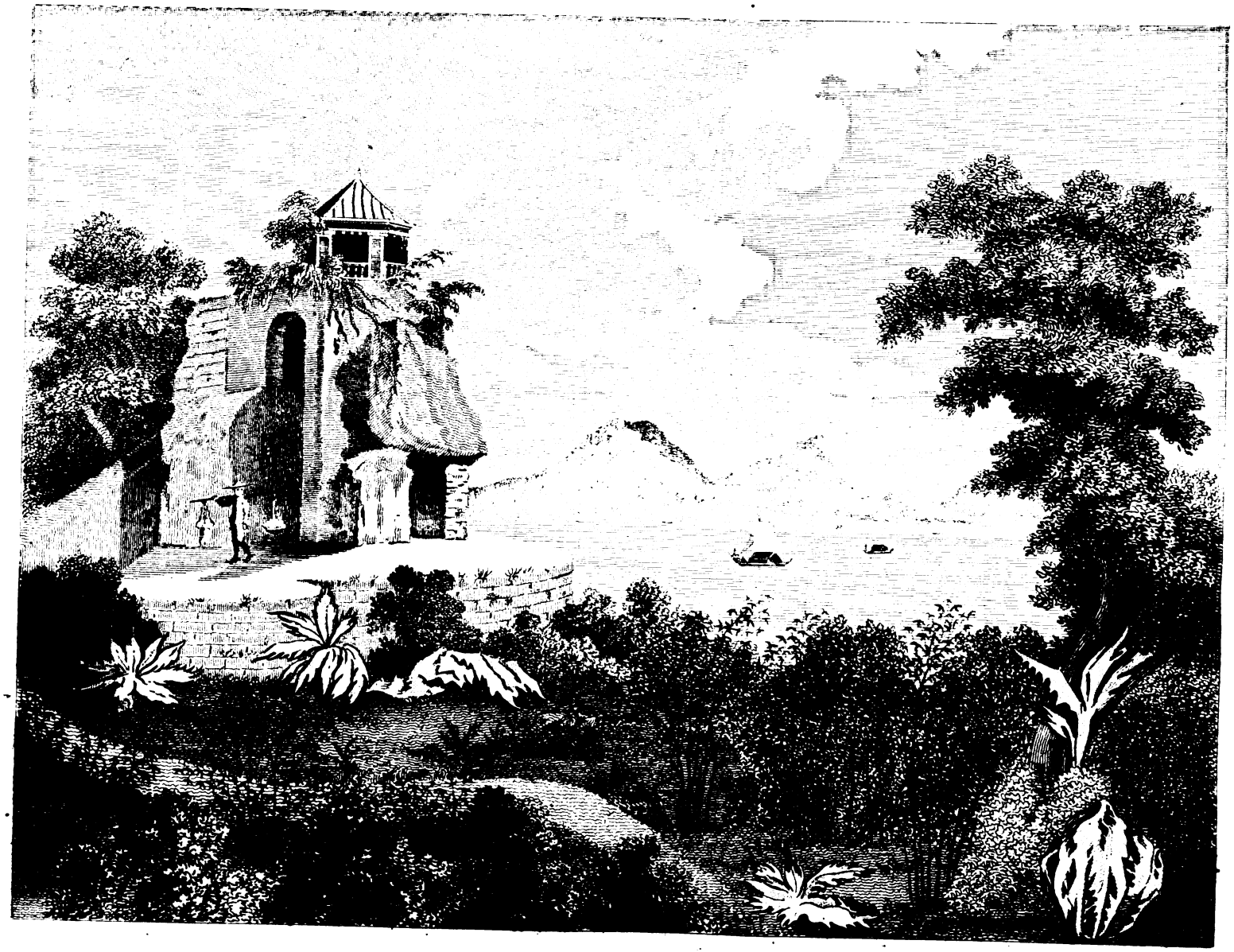
would afford ample ſubject for a continuation of the parallel between the marriage ceremonies and cuſtoms of the Jews, the Greeks, and Perſians; but this Eſſay has already exceeded the bounds preſcribed.

* Geneſis, XXIV. 65.

† Schræder de Veſtitu Mulierum Hebræarum. p. 65, &c.

# *A Deſcription of the Grotto of* Camoens, *at Macao, on the Coaſt of China; with a View. By* Eyles Irwin, *Eſq.* M. R. I. A. 1793.

THE talents and misfortunes of the celebrated Camoens ſeem to have borne ſo equal a proportion, that it is difficult to pronounce, for which he was the moſt remarkable. If we look to the beauty of his images, the ſpirit of his diction, and the harmony of his numbers, every thing yields to the impreſſion of his eminence as a poet, and pity itſelf is loſt in admiration of the author of the Luſiad. But when the tragic volume of his life is unfolded to the eye; when the bright dawn and opening promiſes of his youth are contraſted with the perſecution and miſeries that darkened his latter years,—we conſider him as an object more unfortunate than great, and far leſs calculated to excite the pang of envy than compaſſion. To this cauſe, however, his excellence may be ſafely attributed. While the want of patronage, or of bread itſelf, has been ſuppoſed to have animated the genius, and quickened the diligence, of various names of renown, the Luſitanian bard roſe under the weight of accumulated misfortune; and, like the type which he diſplayed on a memorable occaſion, when he ſtruggled in the Chineſe ſeas for life,



The GROTTO of CAMOENS.

and the immortal work which he bore above the waves, is no common evidence of the existence of a ruling providence. If his visit to those distant scenes, which he was one day intended to celebrate; if his exile to an inhospitable coast, where he planned and finished a monument of letters, by which his name will live to after ages,—could be considered as the work of chance, the important discovery of Gama, and the epic poem of Camoens, can have no pretension to the spirit of inspiration, or to the intimate connexion that was so necessary for their mutual reputation.

The sketch which I have the honour to present, will recall to the feeling mind the chequered lot of genius, whose sublimity could not preserve it from the shafts of malice, and whose degradation was only wanting, to complete its triumph over a persecuting world! In this secluded spot he found that peace which the court and the camp had alike denied him; and to a Pagan nation he was indebted for that security which he courted in vain among the Christians of the East! At once the boast and reproach of his country, he extended her renown on the confines of the Pacific Ocean; and the poem he produced in this retreat might make us cry out with the sympathetic bard,

"Yet, sacred be the alien spot,
Where, by a senseless world forgot,
The Poet charm'd this distant shore
With Epic tones unheard before;
And in a desert, doom'd to shame,
Rear'd his pyramid of fame!

T' Amphion's lyre ſo fable gives
The magic power by which he lives.
And oft to Fancy's penſive ear
The ſon'rous notes are full and clear,
As, coaſting nigh the moonlight dell,
The ſtranger kens the Poet's cell:
Where warbled Love, or Wit the rhyme,
Syrens from the birth of Time!
That tempt thro' ſeas, with ſtorms o'ercaſt,
To Immortality at laſt."

The grotto of Camoens is pleaſantly ſituated on the weſtern ſhore of the promontory of Macao, and faces the harbour, which divides it on that ſide from the mainland. This promontory is a narrow neck of land, whoſe ſtony and barren ſurface is only rendered habitable by the ſea breezes that blow from three quarters of the compaſs, and ſomewhat temper the natural heat of the climate. Of trees or verdure, there is but a ſmall proportion; and to the pleaſure grounds, in which the grotto has been encloſed, that proportion ſeems chiefly to have been allotted. To the taſte and enthuſiaſm of Mr. William Fitzhugh, one of the Company's former Supercargoes at Canton, the poet is indebted for the preſervation of this memorial of his labours; and the public, for the opportunity of paying their tribute at his ſhrine. A few acres have been here laid out to as much advantage, as a ſingular diverſity of ground, and a romantic ſcite, within ſo narrow a compaſs, would admit. The land bordering the ſea conſiſts of a ſtrata of ſtone, thrown here and there into a kind of *Cromlech*, whoſe ſkeleton ſtate, from which the equinoxial

rains have waſhed the ſoil, evidently denotes them to be the productions of nature. In the center of the area a more conſiderable eminence appears, on which the principal *Cromlech* ſtands, bearing on its ſhoulders a temple, in the Chineſe taſte, that crowns the grotto of Camoens. This is merely an excavation in the rock beneath, where a profile of the bard has been ſcratched on the wall, of no farther merit than to remind us of the genius of the place. Nothing can be more beautiful or extenſive than the view from this ſpot. To the eaſt and north it is, indeed, ſheltered by the ridge that interſects the promontory; but to the ſouth, the city of Macao, with its ſteeples and caſtles, fill the eye, which, glancing to the weſt, meets a proſpect, diverſified with verdant iſles, and a line of woody and cultivated coaſt, bounded by the majeſtic Montagna, whoſe pyramidical form and dark aſpect add no ſmall charm to the ſcenery of Nature. From the moving objects in the harbour, which entertain for a while, the ſpectator turns with anxiety to the plantations below him, where the vigorous and curious productions of the Eaſt ſo enliven and adorn this pictureſque retirement, as to have rendered it the choice and admiration of his Excellency Earl Macartney during his ſhort abode at Macao.

That a ſcene, and occaſion, like this, ſhould awaken the ſympathy, and exerciſe the talent, of the poetical traveller, will ſurpriſe no feeling mind. To blend the effect with the cauſe, and to make allowance for a ſpontaneous tribute to the ſufferings and merits of the divine Camoens, is what the Author may ſafely expect from the literary reader.

*Sonnet to* CAMOENS'*s Grotto at Macao.*

High-favour'd grot! that on the jutting verge
  Of old Cathay, in ſhades ſequeſter'd, plac'd,
  Saw, with the poet's form, thy pavement grac'd,—
Studious his lyre to epic heights to urge.

This be thy fame—not that the wreath which age
  Weaves for thy region * with myſterious hands;
  Nor yet th' achievements of the daring bands †,
Whoſe glory blaz'd, unrival'd, on the ſtage:

Veil'd is *her* pride! *their* ſun is ſet in ſhame!
  But oft the pilgrim to this cell ſhall ſtray,—
  Still find the Poet living in his lay,
While taſte and genius glow at Camoens' name:
  Still, with thy votary, ſtrew the ſill with flowers,
  Their lot far happier own, but, ah! leſs bleſt their powers!

* China. † The Portugueſe.

# *Curious Perſian Manuſcript.*

IN the account of the Perſian *Bulbul*, given in the ORIENTAL COLLECTIONS, No. I. (p. 16), the extraordinary work of *Zakariah ben Mohammed ben Mahmood* is quoted; and it certainly is well intitled to the epithet *extraordinary*, for perhaps no volume of the ſame bulk contains ſuch a ſtrange intermixture of real and fabulous hiſtory, zoology, botany, geography, &c., &c. But the name of the author is imperfectly given in the quotation above mentioned: he thus mentions it himſelf, (according to two fine copies I have examined) in the firſt page of his book:

چنين گويد اصغر العباد ذكريا بن محمد بن محمود الكمولي القزويني

"Thus ſays the meaneſt of ſervants, Zakariah Ben Mohammed Ben Mahmood Al Kamooly Al Cazviny."

And he is generally known by the laſt title, *Al Cazviny*, from *Cazvin*, his native place. The work itſelf is entitled *Ajaieb al Makhlookat*, ſignifying in Arabick the *Wonders of Creation—Mirabilia Creaturarum*, or, as D'Herbelot * renders it, *Les Merveilles*

* Bib. Orient. Art. *Agiaib Almakhloukat.*

*des Creatures.* The author, in the fifth page of the Introduction, tells us, و نام این کتاب عجایب المخلوقات *And the name of this Book is Ajaieb Almakhloucat*, &c.

The author of this curious work flourifhed in the feventh century of the Hegira, and died about the year of Chrift 1275. He wrote, according to Monf. D'Herbelot, two other volumes; neither, probably, more intereftng than that of which I particularly fpeak. The *Ajaieb Almokhloucat* contains feveral chapters, fubdivided into a multiplicity of fections, in which every fcience is treated of according to the moft approved Oriental fyftems, and every department of natural hiftory explored: Galen, Ariftotle, and Pliny, are often quoted. Intermixed with much fable, fome truth may be difcovered. Several curious hiftorick anecdotes are unexpectedly found among defcriptions of wells, mountains, or trees. With ftories of the Simorgh *, and winged dragons, are blended accurate defcriptions of a variety of real birds and ferpents. Whilft the deferts of Africa furnifh our author with a number of hideous and monftrous imaginary creatures, he defcribes the quadrupeds and fifhes of his own country in a pleafing and eafy manner. His account of metals and mines of jewels contains much curious information: and I have no doubt but the Botanift might derive confiderable benefit from the defcription of trees, fhrubs, flowers, herbs, &c., given by this ingenious writer. In Afiatick Geography his account of various mountains, rivers, celebrated fprings, &c., &c., would be extremely ufeful to any one engaged on that fubject: and thofe who are curious

* The Simorgh, a fabulous bird of prodigious fize, faid to be endowed with fpeech, &c.

in aſtronomy, muſick, arithmetick, medicine, aſtrology, &c., will find a great fund of entertainment in the work of *Al Cazvini*. To the hiſtorian and the antiquary, more intereſting paſſages will occur than could be expected in a book of this nature: in ſhort, I know few Oriental works which offer to any ingenious tranſlator a richer fund of materials for *Extracts*, of which it would ſupply a large volume.

The copy in my poſſeſſion is a ſmall, but very thick, quarto; containing above 800 pages: ſpaces are left for paintings every here and there, but unluckily they ſtill continue blank. I once ſaw a copy full of beautiful drawings, repreſenting all the beaſts, fiſhes, birds, trees, flowers, monſters, &c., deſcribed in the book: and a year ago, a very fine and perfect copy, ſaid to contain above 300 paintings, was to be ſold in London, with a number of other Perſian manuſcripts, brought from India by a Mr. Andrews. If what I have here ſaid, ſhall induce ſome ingenious Orientaliſt to extract from the *Ajaieb Al Makhlookat* the curious, entertaining, and intereſting paſſages, and to publiſh them with ſketches of the original paintings, I have reaſon to hope that he, and a variety of readers, would feel themſelves indebted to

ANATOLICUS.

*Cambridge,*
*April 9, 1797.*

## *Turkiſh Extracts.*

AMONG the manuſcripts of the *Harleian* Collection, depoſited in the Britiſh Muſeum, is one written in the Turkiſh language, and in a moſt beautiful *Tailick* hand, decorated with ſeveral extraordinary pictures, illuſtrative of the ſtrange and wonderful narratives contained in the work, which is numbered in the catalogue 5500.—The following extracts will ſerve as ſpecimens of the whole. The ſecrets of natural and occult philoſophy ſeem alluded to in ſome of the fables; more particularly the myſteries of the Philoſopher's Stone: but ſeveral of the anecdotes appear to be merely tranſlations from fabulous Perſian treatiſes, and are evidently imitations of that very curious and entertaining work, the *Agiaieb-al-makhlucat* of *Al Cazvini*. Many, however, are original; and ſome, probably, have their foundation in reality. Of theſe ſtories two are here given in the Turkiſh, which will enable the reader to judge of the ſtyle and nature of the work:

و نقلدر که نیل مصرده براسپ آبي واردر چون اول آت صودن چقه نیل کنارنده
اولان افعي لردن بعضبي آکه قصد ایروب صادیلور که اول آتي صوقه پس اول اسپ
اول ماره نفس ایدر اول مار پاره پاره اولور دیرلر

"It is (alſo) related that in the Egyptian Nile is the *River Horſe;* and when that horſe comes forth from the water, a certain viper of

thoſe which abound on the banks of the Nile, contriving the deſtruction of that horſe, coils himſelf up that he may bite him; but the horſe breathing on the ſerpent, this creature falls into pieces."

حكايت ـــــــ روايت اولنور كه مصرده تمساح نيلدن چقوب قومده ياتور واغزني
آچر بعض كوچك قوشلر واردر نامنه طوطي ديرلر كلور لر لوي اول تمساحك اغزنه
اوشر لوانده اولان بعض كرماني يعني قورتچكز يرلر زيرا اول قورتلر تمساحه محكم
ذحمت ويرور تمساح اول قورتلرك كنده و كندن صفايدر حق تعالي حصرتلري اول
مرغلريكه دخي غدا لريني بوندن ايتمشدر ونهنك اول قوشلري قطعا انجتمز كندويه
نافع اولده قلريني بلور كاه اولورك قوريده چوق ياتور قارني اجغر آغزينه جمع اولان
مكسلري اكل ايدر كدرك طوير و قوريده اول ديارك قومي تمساحه اولقدر جفالر ايدر
كه تعبير اولنمز ديرينه اول انساني احلار نجيده اتمز

"They ſay that in Egypt, when the crocodile comes out of the river Nile, he places himſelf on the ſtrand, and opens his mouth, when certain ſmall birds, which are called *Tooti*, (a ſpecies of *perroquet*) fly into his mouth, and devouring the little worms they find there, hover about him. Theſe worms occaſion great pain to the crocodile, ſo that he rejoices when the birds deſtroy them, and remains quiet: and for this reaſon the Divine Majeſty has made them the food of theſe birds. The crocodile never hurts them, and ſeems to know the ſervice they render him. It ſometimes happens that he gets upon a dry place, and ſuffers from hunger; certain flies then fly into his mouth, which he devours, and is preſently ſatisfied. But the people of that country, when they find him on a dry ſpot, torment him ſo cruelly that it cannot be expreſſed. An old

crocodile, notwithſtanding, never hurts or moleſts a human creature *."

"It is related that in *Andaluſia* † there was a certain houſe, the door of which at all times was ſhut. Whoſoever became King in that country placed an oblong ſtone at the door of that houſe, and ſealed it with the royal ſeal. None of the Kings ever opened it, or ſaw what it contained, becauſe their fathers and grandfathers had declared in their ſucceſſive wills, that whoever ſhould aſcend the throne, and attempt to inquire into the ſecrets of that houſe, ſhould ſuffer for his raſhneſs by a grievous puniſhment. It happened that a certain perſon, named *Dirieu*, became King of that country, and thinking that a treaſure was concealed in the houſe, he anxiouſly deſired to open the door of it and examine its contents. When his courtiers and relations heard of it, they ſaid to him, "None of the Kings who hitherto have reigned attempted to unlock this door: in their wills they have forbidden that it ſhould be opened. Be thou, O King, unwilling to open this houſe, leſt evil ſhould enſue; and we ſhall procure for thee, without opening it, whatever advantages thou couldſt expect to enjoy from infringing the directions of thy predeceſſors." The King, attending not to the counſel of thoſe wiſe men, unlocked the door, entered the houſe, and beheld two brazen horſes, on which ſat two Arabian cavaliers bearing in

* We are told, however, in another ſtory, that this forbearance of the crocodile is only exerted within the precincts of Egypt: there, though the boys put the creature to exceſſive torture, he never hurts them; but, when paſt the borders of that country, he mangles and deſtroys every man that falls into his power.

† Often uſed for Spain in general by the Arabs.

their hands lances of various colours. Theſe ſtatues were taliſmans, which had been deviſed of old, leſt the Arabs ſhould invade and ſpoil the country,—but with the condition, that whatſoever King ſhould look on them, his empire ſhould be torn from him. When *Dirieu* beheld thoſe figures he was confounded; and accordingly, not long after, an hoſt of Arabs came, and conquered and wreſted the empire from his hands."

M. Y.

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## *Conjectures on the Egyptian Original of the Word* ΠΥΡ, *and on its primitive Signification in Greece; in a Letter from* GRANVILLE PENN, *Eſq. to Major* OUSELEY.

*Ut Sylvæ foliis pronos mutantur in annos,*
*Prima cadunt: ita verborum vetus interit ætas,*
*Et juvenum ritu florent modo nata vigentque.* HORACE.

Dear Sir,

In conformity with the wiſh you did me the favour of expreſſing, I have ventured to put together ſuch thoughts as ſuggeſted themſelves to me in illuſtration of the etymology of the word περρα *(perra)*, inquired after by your correſpondent who aſſumes the ſignature of *Græculus**. I fear I have been tempted, in the progreſs of the inveſtigation, to exceed the regular bounds preſcribed by the queſtion propoſed; but if you ſhould be of opinion

* Oriental Collections, No. I. p. 90.

that the following argument is ſucceſsfully maintained, I flatter myſelf it will thereby obtain a qualification for admiſſion into your *Collections;* one of the moſt valuable purpoſes of which appears to me to be that, of tracing out the various relations, both in hiſtory and language, between the Eaſt and Weſt, the ancient and modern, worlds.

The paſſage in which the word περρα exiſts, is to be found in the 1428th verſe of Lycophron's *Caſſandra*, and is as follows:

Κυφελλα δ'ιὼν τηλοθεν ῥοιζυμενων
ὑπερ καρα ςησυσι, κιμμερος θ'ὅπως
σκια καλυψει ΠΕΡΡΑΝ, ἀμβλυνων σελας.

The Latin verſion renders it thus:

" Nubes etiam ſagittarum procul emiſſarum
" Supra caput ſtabunt, et tanquam caligo
" Umbra SOLEM teget, hebetans lucem."

" A ſtorm of arrows, hurtling from afar
" High o'er their heads, ſhall, as a twilight ſhade,
" Veil the *Sun's orb* and his effulgence dim."

Reichardus, the lateſt commentator, thus interprets it: —" partim " ſagittarum multitudine, veluti nube, SOLEM obſcuret."

I believe this interpretation of περρα, to ſignify *the Sun*, is no where called in queſtion. Tzetzes, in his Commentary, takes no

notice of the word; but it is evident, from his context, that he underſtood it in that ſenſe. Meurſius and Potter give it that ſignification; and Canterus ſays, "ita videtur interpretanda vox περραν, "quæ nuſquam extat alibi, &c."

In aſſigning an origin to this word, I have no heſitation in referring it to the Egyptian as to the language from which it was derived; and the reaſons which I ſhall produce for this deciſion will, I truſt, prove ſatisfactory to yourſelf and your readers.

And firſt, an ordinary and colloquial word for *Sol* in Egyptian was, πιρη, PIRA *. This is obvious to whoever has caſt his eyes upon the firſt rudiments of Egyptian, or, as it is vulgarly called, Coptic, literature. See *Kircher's Ling. Ægyp. Reſtit.* p. 250. ΠΙΡΗ, *Sol.* See alſo *Woide's Lex. Ægypt.* p. 83. "Etenim ΠΙ-ΡΗ, *pi-re*, "vel *pi-ra*, Ægyptiis dici *Solem*, tritum vulgatumque eſt;" ſays Jablonſki, *Panth. Ægypt. proleg.* p. 82. And we accordingly meet with it repeatedly in the Coptic Pentateuch; as in Gen. XIX. 23, "πιρη egreſſus eſt ſuper terram, et Lot abiit in Segor." So again Gen XXXVII. 9, "Ecce vidi aliam viſionem. Putavi quaſi "πιρη et luna et undecim ſtellæ adorabant me." And in Deut. XVII. 3, "Et euntes ſerviverint Diis aliis, et adoriverint πιρη et "lunam, aut omnia ex ornatu cœli, &c."

In the next place, Lycophron has, in ſeveral other inſtances, induſtriouſly ſupplied his phraſeology, not only with ancient Greek

* The Coptic ⲡ is equivalent to the Engliſh *a* before a conſonant, and to *i* before a vowel. *Woide's Gramm. Copt.* p. 1.

words fallen into diſuſe, but alſo with ſome current words from the languages of neigbouring nations, particularly Egypt. An evidence of this occurs in v. 579, where he employs the word ερπιν to ſignify *wine*, which is no other than the ordinary Egyptian term, as Iſaac Tzetzes obſerves on the paſſage: Αἰγυπτιοι ΕΡΠΙΝ καλυσι τον οινον. So alſo Euſtathius: ΕΡΠΙΣ Αἰγυπτιοι ὁ οινος. And ſo we find it univerſally in the Coptic verſions. Gen. IX. 24. "Sobrius autem fac-"tus eſt Noë ex ΕΡΠ." Ib. XIV. 18, "Et Melchiſedec rex Salim "extulit panes et ΕΡΠ, &c."

Again, in v. 747, he uſes βαριν to ſignify *a ſhip*.

— — — κυβερνησει ταλας
αυτυργοτευκτον ΒΑΡΙΝ, — —

This word is exactly the Egyptian βαρι of Kircher, p. 75, which is rendered *navicula;* and which is apparently the ſame as the *Eg.* βαιρι, *cophinus*, *corbis;* Woide Lex. p. 11. and βιρ, *idem:* as in Matth. XV. 37, "And they took up of the broken meat that was "left ſeven βιρ, or baſkets." This ſpecies of veſſel is not ill deſcribed in the ark, which was conſtructed by the parents of Moſes to preſerve their child on the ſurface of the river. Βιρ is rendered σπυρις by La Croze, which has the ſignification of *vas vimenium aut junceum* *. The whole of this is expreſsly confirmed by Herodotus, l. 2. c. 96; where, ſpeaking of the navigation of the

* "Nave primus in Græciam ex Ægypto Danaus advenit: ante ratibus navigabatur "——Etiam nunc in Britannico Oceano vitiles corio circumſutæ fiunt; *in Nilo, ex* "*papyro, et ſcirpo, et arundine.*" Pl. N. Hiſt. l. VII. c. 56.

Nile, he ſays,—*την* BAPIN, *τȣ̃το γαρ δη ὄνομα ἐςι τοισι πλοίοισι τȣτοισι.*—on which Canterus obſerves, "*βαρις* eſt proprie navis Ægyptiaca, teſte Herod. et Propert. quum ait:

"Baridos et contis roſtra Liburna ſequi."

de Cleopatra, Ægypti regina, loquens. Sæpe tamen pro quavis navi ſumitur, ut heic," &c.

Many more inſtances might be adduced; theſe, however, will be ſufficient to ſhew, that Lycophron had ſome acquaintance with the vocabulary of Egypt, and that he availed himſelf of that acquaintance.

Laſtly, we may not unreaſonably conjecture, from what we know of the hiſtory of Lycophron, that he had been in Egypt. For he lived in the time of Ptolemy Philadelphus, the ſon of Lagus; and the compliments which he pays to him and to his queen Arſinoe, in the whimſical anagrams, by which he converts the name of *πτολεμαιος* into *ἀπο μελιτος*, and that of *ἀρσινοη* into *ἰον ἥρας*, ſhew that he was in direct relation with them, and authoriſe us to ſuſpect that he was perſonally known to them.

For the above reaſons I incline to believe, that he has in the preſent inſtance employed the Egyptian word for *the ſun*, and that he has given it the form of *περρα*, by one of two ordinary proceſſes of Grecian dialect. For the word *πιρη (pira)* might paſs into the form *περρα (perra)*, either by changing the *ι* and *η* into *ε* and *α*, and

doubling the ρ, according to the Doric practice, which Lycophron frequently employs; or, in case the Egyptian ι was long, as was possibly the case, and equivalent to the Greek ει diphthong *, then the Æolic enunciation would render it περρα from πειρα, as σπερρω from σπειρω.—ἔθος ἔχουσιν οἱ Αἰολεις το ι τρεπειν προς το ἐπιφερομενον, οἷον εἰρω ἐρρω, φθειρω φθερρω.—λεγουσι το σπειρω σπερρω. Etymol. Mag. v. apud Mattaire *de Gr. Ling. Dial.* p. 147.

But, although *the form* of περρα may not, as Canterus says, be found in any other author, I am yet much disposed to suspect that the same identical Egyptian word, under *another form*, has existed in the Greek language from very early times. This part of the investigation, which I offer with extreme diffidence, is certainly alien from the object of the question proposed by your correspondent; but, as it appears to me to connect it with some interesting particulars, should you be of opinion that the patience of your readers can tolerate the delay, I acknowledge I am much inclined to submit to their candour the following considerations; and the more so, as they will thus become a sample of a more extended harvest, which, in the event of their approbation, I might on a future occasion venture to bring forward.

That the Egyptian word signifying *the sun* should have made its way into Greece at an early period, will rather be expected than

* "Mira est apud scribas Coptitarum inter ι —et ει in vocibus Græcis confusio." Woide *Gr. Copt.* p. 6. "Nempe ει pro ι, ut apud Ægyptios frequenter usuvenire novimus, unde et σειγη in Marcosiorum scriptis pro σιγη legendum," &c. Georgii *Pref. in Frag. Evang. S. Johan.* Gr. Copt. Theb. p. 1.

wondered at, when we remember that the Egyptian term for *the moon* was very anciently current in the ſouthern part of Greece, involving itſelf in ſome of its moſt ancient mythologies; and that it is more than probable, that the names of thoſe two preſiding luminaries have ever travelled together. The Egyptian name for the moon is IO. Thus in the paſſages above quoted from Geneſis and Deuteronomy, "Putavi quaſi πιρη et ιω et undecim ſtellæ adorabant me." and "adoraverint πιρη et ιω," &c. Wherefore Jablonſki remarks, "Ιω, Ioh, Ægyptiis *Lunam* ſignificat, neque habent illi, in communi ſermonis uſu, aliud nomen, quo lunam deſignent, præter IO *." Now the Αργειοι, who were anciently a colony from Egypt, and who inhabited the country firſt called Pelaſgia †, next Argos, and laſtly Peloponeſus, (for the name of Argos was at one time common to the whole of that peninſula ‡), uſed this ſame word to ſignify *the moon*, as Suidas has recorded; Ιω—ὑ]ω γαρ την Σεληνην εκαλεν Αργειοι §; ſo alſo Euſtathius, Ιω γαρ ἡ Σεληνην κα]α την των Αργειων διαλεκτον ‖. "*Io* ſignifies *the moon* in the dialect of the Argians." And John Malala has reported the ſame fact; οἱ Αργειοι μυςικως το ὀνομα της σεληνης το ἀποκρυφον Ιω λεγεσιν ἑως ἀρτι ¶. "The Argians, even to the preſent day, call *the moon* myſtically by the name of *Io*." And we find the ſame appellative tranſferred by the old Ionians from Greece into Aſia Minor, where their

* Pantheon Ægyptiorum. L. 3. c. 1. p. 6.

† Steph. Byz. in verb. & Strabo. L. 5. p. 337-8.

‡ Strabo. L. 8. p. 570.

§ Suidas. Ιω. p. 129. v. 2.

‖ Euſtath. in v. 92. Dionys.

¶ Apud P. Æg. ubi ſup.

great Deity, the Artemis of the later Greeks, who was no other than *the Moon* *, was worſhipped at Epheſus by the name of IO-XEAIPA, Io-χερες, or Io-Cheres.

παρραλιην Εφεσον, μεγαλην πολιν IO-XEAIPHΣ †.

" *Epheſus, the great city of* IO-CHERES." This title, which is a true Egyptian compound, the Grecian vanity, aſſiſted by the verſatility of the Greek language, converted into an adjective, and then abuſively ſubjoined it as ſuch to the name of Artemis. Thus the author of the hymn aſcribed to Orpheus, h. 34.

Λητω — — — — — —
Γειναμενη Φοιβον τε, καὶ Αρτεμιν ἰοχεαιραν ‡.

This, among various other ſtriking teſtimonies of the influence of the ancient Egyptian language in Greece at a very remote æra, induces me to admit with little difficulty an opinion ſuggeſted from another quarter, that the Egyptian word expreſſive of *the ſun*, was received into Greece at an early period of its language; namely, when that language experienced the firſt modification of its primitive Celtic or Pelaſgic by the incorporation of many words from the language of Egypt, and before its ſubſequent and final modification, from the dialects of Phænicia, Arabia, and Scythia.

* ἐχομενως τοινυν, ὦ τεκνον, Απολλων ὁ ἡλιος ἐστιν, Αρτεμις δε ἡ ΣΕΛΗΝΗ. Phurn. *de N. Deor.* p. 91.

† Dionyſ. v. 827.

‡ So alſo Heſiod. Theog. v. 14 and 918.

The form in which I venture to think that I recognise the Egyptian root is, that of πυρα, (*pura* or *pyra*), taken either as the nominative or accusative plural of πυρ—ος, or the nominative singular of πυρα—ας; both which words, however their significations may be diversified, are undeniably one and the same as to *origin* and *form*. And, indeed, when we observe that the Egyptian word rendered by the Latin orthography is *pira*, and that *pyra* is also the Latin orthography of the Greek word πυρα; when we consider that the Latin language comprehends fragments of the most ancient dialect of the Greek; and when we reflect on the community of signification between those two words in many respects, either singly or in composition; we cannot avoid perceiving a very strong *prima facie* evidence of an identity of origin.

This will eminently discover itself in the word *pyramid*, which word both the Greek and Egyptian* languages severally claim; the former as deduced from πυρ, the latter from πιρη. As no instance can be produced tending to illustrate more clearly the present argument, I shall venture to detain your reader a short time, by exhibiting the words of Jablonski upon the subject. "The city of *the sun*," says he, "called in Greek Heliopolis, received its name from the worship therein instituted to the sun, which derived its origin from Egypt. At the same place were also erected the first obelisks; and I have no doubt that the two practices were coetaneous. The form of the obelisks, which resembled in some degree that of the

* "*Pyramidis* autem vocabulum forsan Ægyptiacum est." Hoffinanni Lex. Univ. *Pyramis*.

ſolar rays, countenances this opinion; and hence it was that the ancient Greeks and Romans were accuſtomed to deſcribe the pyramids which the Egyptians afterwards erected in imitation of the obeliſks, as "the ſepulchres of the kings of Egypt, of a prodigious bulk, and terminating in a point in the manner of a riſing flame, from which they derived their name."—"in modum flammæ ſurgentis, unde et nomen acceperunt." For the vanity of the Greeks derived the name πυραμις, ἀπο τυ πυρος, as if the Egyptians had been under the neceſſity of reſorting to Greece for an appellative. Porphyry obſerves in general, that "the pyramids and obeliſks were repreſentative of the nature of fire; but that the *conic figure* (which bears a reſemblance to *the obeliſk)* was conſecrated by the ancients to *the ſun*." What Tertullian informs us from Hermateles (or Demoteles *) who wrote of the affairs of Egypt, comes nearer to the preſent purpoſe. "Obeliſci enormitas, ut Hermateles adfirmat, SOLI proſtituta: ſcriptura ejus, unde ejus et cenſus, de Ægypto ſuperſtitio eſt." Which is explained by what the ancients have left us on record, *Obeliſcum* DEO SOLI, *ſpeciali munere, dedicatum fuiſſe*. But this ſubject receives the moſt complete and ſatisfactory elucidation from Pliny, where he treats of the origin and intention of the obeliſks; his words are theſe. "Trabes, ex ſyenite lapide, fecere reges quodam certamine, obeliſcos vocantes, SOLIS numini ſacratos. Radiorum ejus argumentum in effigie eſt, et *ita ſignificatur nomine Ægyptio* †." And here I call to mind the elegant obſervation of my valued friend the learned La Croze, which he communicated to me during a converſation on the ſubject of the pyramids, and

* Pl. Nat. Hiſt. l. 36. c. 13.

† Ib. l. 36. c. 8.

particularly on this paſſage of Pliny: that as Pliny has preſerved for us the knowledge of the fact, that the obeliſks were *figurative of the ſolar rays;* and farther, that this reſemblance was *expreſſed in their Egyptian name;* he concluded, that *pyramis* was the ancient Egyptian word for an obeliſk. For it is notorious that *the Sun* was called πιρη *(pire* or *pira)* by the Egyptians; and the word μυε *(mue)* ſignifies *ſplendor, radius,* απαυγασμα (Heb. 1. 3.); whence πιρημυε would ſignify *radius ſolis,* conformably with the inſtruction of Pliny. The Greeks expreſſed it πυραμις, though ſtrictly they ſhould have rendered it πιραμυς; but having perſuaded themſelves that the word was formed ἀπο τυ πυρος, they naturally rendered it πυραμις. The Egyptians, therefore, gave the name of *pyramids* to their obeliſks at firſt, becauſe they were deſigned after a manner to repreſent the rays of the ſun; and they afterwards transferred that name to ſtructures of a larger bulk, thoſe which are commonly called *pyramids,* becauſe they ſtill preſerved that figure, though at the ſame time deſtined to a different uſe *."

Upon this ground of La Croze a queſtion might be raiſed, whether the origin of the πυρα, PYRA, the *funeral pile* of the Greeks and Romans, was connected with that of the PYRAMIDS of the Egyptians? The following facts would ſerve as a baſis for ſuch an inquiry. 1ſt, Both the *pyramid* and *pyra* were uſed in the laſt obſequies tendered to the dead; the former are deſcribed as the ſepulchres of the kings of Egypt; the latter as piles on which the deceaſed were laid for a purpoſe equivalent to burial. 2ndly, The

* Panth. Ægypt. Prolog. p. 81.

former were edifices, " ingenti mole conſtructa, et in cacumen educta *;" in reſpect of the latter, " quo quis ditior opibus, dignitate celſior, virtutibus præſtantior, hoc illi *pyram* celſiorem ſolitam erigi †." The dimenſions of both were oftentimes ſtupendous; " *pyramis* ampliſſima—octo jugera obtinet ſoli ‡." And Homer deſcribes the *pyra* of Patroclus, though raiſed on an hoſtile beach, to be ἑκατόμπεδον ἔνθα καὶ ἔνθα; but Athenæus mentions one conſiderably larger, πυραν νησαντα ὑψος τεσσαρων πλεθρων §." 3dly, Which is a fact deſerving particular attention, the name of *pyra* was appropriated, not to the ignited pile, but to its ſtructure *antecedent to ignition.* " PYRA eſt lignorum *congeries; Rogus*, cum *ardere cæperit* ‖," &c. 4thly, The cuſtom of uſing theſe *pyræ* in Greece, began after its intercourſe with Egypt; for when Cecrops brought in his colony, the Greeks were in the practice of burying their dead ¶. 5thly, The ſcholiaſt on Homer reports the tradition that they were introduced by *Heracles* **; now, the identity of this perſonage it is not eaſy to aſcertain, fable having imagined ſo many: but it may be worthy of conſideration that this name was ſpecially applied to *the Sun*, to which the pyramid was held ſacred.

* Panth. Æg. Prol. p. 81.

† Serv. *in Æn.* l. IV. and l. VI. v. 226.

‡ Plin. *N. Hiſt.* l. 36. c. 12. Alſo Herod. l. 2. On whoſe account of the dimenſions of this pyramid, the learned Lord Monboddo has given ſome " *Obſervations*" in the *Muſeum Oxonienſe* for the preſent year 1797.

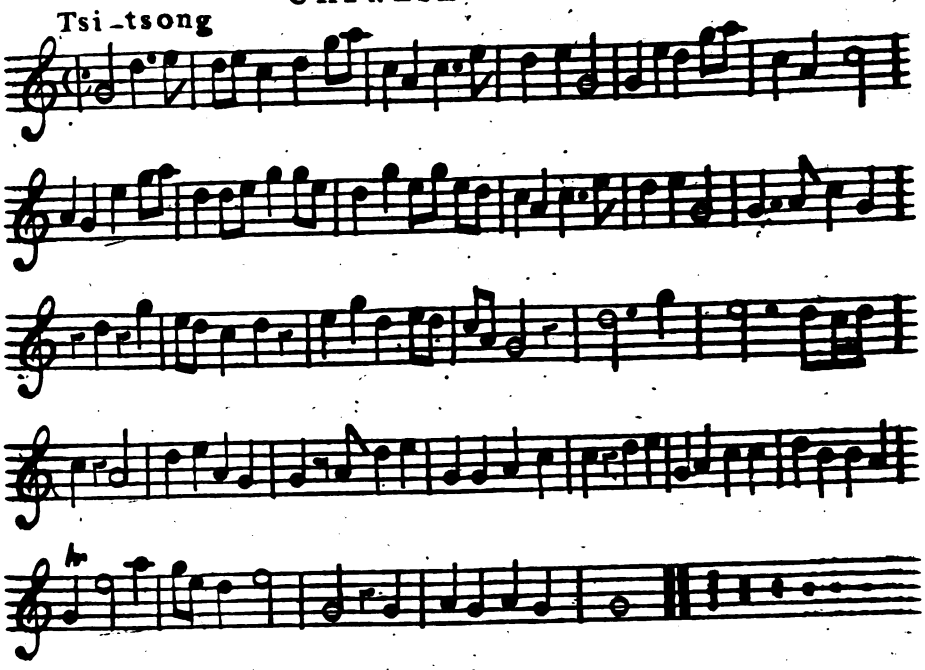
§ L. 12.

‖ Serv. *in Æn.* XI. 185.

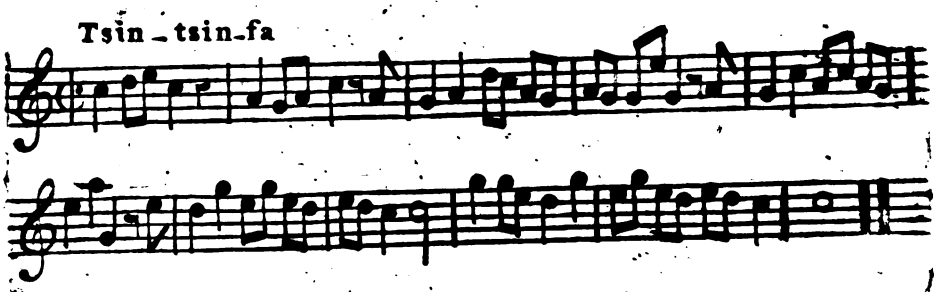
¶ Potter, Archæol. b. IV. c. 6. p. 207.

** Ib.

Tsi-tsong



Tsin-tsin-fa



ἀςροχίτων ΗΡΑΚΛΕΣ, ἀναξ πυρος, ὀρχαμε κοσμυ,
ΗΕΛΙΕ—— *

To the above curſory remarks may be added the following obſervations of an elaborate French writer on the ſubject of the PYRA of Patroclus. "They laid the body of Patroclus (ſays he) on the middle and moſt elevated part of the pile, the form of which was that of a blunted pyramid like thoſe of Egypt. It was called a PYRA, the name ordinarily given to that ſort of funeral piles. We find in Snorr the reaſon why theſe ſtructures were made ſo lofty, and why they employed ſo large a quantity of wood: for ſpeaking of the death of Odin, he ſays, "That they burned his body in a moſt honourable manner in the midſt of flames, which aſcended to a prodigious heighth; being perſuaded (ſays this author) that the higher the fire could be made to aſcend, the greater would be the honour beſtowed in heaven on him whoſe body was to be burned." This likewiſe points to the reaſon of the enormous ſize of the pyramids raiſed by the Egyptians in memory of their dead. For we have already ſhewn that in their country, entirely deſtitute of wood, theſe ſtructures took place of the *pyræ*, whoſe figure it nevertheleſs retained. And in fact, they are built in ſtages which leſſen gradually, in proportion as they aſcend, like the *pyræ* or piles deſcribed on the Imperial medals; and their ſummits were flattened to repre-

* Nonnus, l. 40. Conf. Jablonſki Panth. Æg. l. 2. p. 192. &c. and Bryant's *Anal.* v. 1. p. 312. And Macrobius in his *Saturnalia*, l. 1. c. 20. "Sacrorum adminiſtrationes apud Ægyptios multiplici actu multiplicem dei aſſerunt poteſtatem, ſignificantes HERCULEM hunc eſſe — τον εν πασι ϗ δια παντων HAION."

ſent the place on which the dead were depoſited, when they made uſe of fire *."

Theſe paſſages from Jablonſki and M. D'Hancarville, I have produced ſolely on account of the light they throw upon the word πυρα, *pyra*, and on account of the cloſe relation they betray between that word and the word *pyramid;* but not with the deſign of enforcing the remainder of their reſpective arguments, from both of which, in ſome particulars, I venture to withhold my aſſent. For I cannot diveſt myſelf of a ſurmiſe, that the origin of the word *pyramid* is to be looked for in the oblique caſes, ſo that the *d* ſhall be radical. In this caſe it may very poſſibly be a compound of the words *pyra* and *amyd*, columna, κιων †. Whether the word *amyd* ſhould be conſidered as originally Egyptian, or as being afterwards ſubjoined by ſome one of the many dialects of the Phœnician with which the Greeks had intercourſe, it would not be eaſy to pronounce; but thus much is certain, that the word *amyd*, עמוד, is one of the moſt ancient terms which exiſt to ſignify *columna*, κιων; and that it is currently employed by the two moſt ancient writers which remain; the one of whom had grown up to manhood in the

* *Arts de la Grece*, D'Hancarville, Vol. I. p. 125-6. This cauſe for the platform, or flatneſs of the ſummit, is in oppoſition with the opinion of Lord Monboddo in the treatiſe above quoted; in which he conjectures, that in the time of Herodotus it terminated in a point. Without ſubſcribing in every particular to M. D'H., I am much inclined to think, on the report of learned travellers, that the platform of the great pyramid is not the effect of caſualties.

† Servius *in Æn.* XI. 849. "Apud majores, nobiles aut ſub montibus altis, aut in ipſis montibus, ſepeliebantur; unde natum eſt, ut ſuper cadavera aut PYRAMIDES fierent, aut ingentes collocarent COLUMNÆ."

acquisition of every accomplishment of Egyptian learning; the other, supposed by many to be still more ancient, exhibits such testimonies of familiarity with Egyptian customs, as to have engaged the pen of one of the most illustrious scholars of the century in investigating them *. The first of these is Moses, who, among other instances, uses it in Exod. XIII, 21. "Jehovah autem ibat coram iis interdiu in עמוד ענן, *amyd*, sive *columna*, nubis, ad ducendum illos in via; noctu in עמוד אש, *amyd*, sive *columna*, ignis ad lucendum iis, &c." The latter writer, the author of the book of Job, XXVI, 11. applies it figuratively to the mountains; עמודי שמים, "*Amydi*, sive *columnæ* cœli contremiscunt;" to express what the prophet Nahum says without a figure; "*Montes* contremiscunt coram ipso." I. 6. And Simon observes on the word, "*Montes* quoque *valde excelsos* Græcis κιονας, *columnas*, vocari, docet Eustath. ad Hom. *Odyss.* I. 53. Sic Pindarus Ætnam vocat *cælestem columnam*, *Pyth.* I. 36 †." The following is the passage:

——— Κιων
δ' ὑρανια συνεχει
νιφοεσσ' Αιτνα —

There remain two observations respecting this word, which, however bold the conjecture, I cannot determine to suppress. The verb עמד, *αμαδ*, signifies *stetit—constituit—stabilivit*. עמדה,

* "*De Jobo Ægyptio*, seu *de crebris allusionibus ad res Ægyptias in Libro Jobi*." This discourse of the great J. D. Michaelis is to be found in the Commentaries of the Gœttingen Society. See also his note to Lowth's ninth Prælection.

† Simonis *Lex. Heb. et Chald.* p. 726.

*consistentia.* עמוד, αμυδ, *columna*—and עמד is also used adverbially, as *prope, juxta;* and also, *cum* *. It is used by Moses and Joshua, the most ancient of the sacred writers, in those different senses. We also find in Homer, the most ancient Gentile writer, the word ἀμυδις used adverbially in very different senses; yet it has long been customary to consider it as a mere augmentation of ἅμα; and this for no other reason, than because an ancient scholiast, unacquainted with the dialects of Asia, could assign it no better origin. But as it is manifest to every competent and unprejudiced judge, that the language of Homer teems with Phœnician words †, I shall venture to adduce the above ancient root as the real etymon of αμυδις, and shall illustrate the conjecture by two instances, which I am persuaded will be esteemed plausible, at least, even by those who shall not be on the whole inclined to adopt it. The first instance is in the opening of the ninth Iliad, where the poet compares the agitation which pervaded the Grecian army, to the following admirable picture of a stormy shore:

ὡς δ' ανεμοι δυο πονΊον ὀρινεΊον ἰχθυοενΊα
βορεης και ζεφυρος, τω τε Θρηκηθεν ἀηΊον
ἐλθονΊ ἐξαπινης· ΑΜΥΔΙΣ δε τε κυμα κελαινον
ΚΟΡΘΥΕΤΑΙ, πολλον δε παρεξ ἁλα φυκος ἐχευαν.

As from its cloudy dungeon issuing forth
A double tempest of the West and North

* "In *loco ubi sto,* hinc *mecum.*" Sim. Lex.

† See a work on that particular subject, called *Homerus Hebraizans.* See also Lord Monboddo's *Origin and Prog. of Lang.* Vol. I. p. 613.

Swells o'er the ſea, from Thracia's frozen ſhore,
*Heaps waves on waves*, and bids th' Ægean roar;
This way and that, the boiling deeps are toſt;
Such various paſſions urge the troubled hoſt. POPE.

In this paſſage, αμυδις is rendered *ſimul*, according to the commentary of the ſcholiaſt; which is inſignificant as it is cold. I venture therefore to ſuggeſt, that, agreeably with the radical ſignification of the Hebrew αμυδ *, the Greek αμυδις is an adverb, illuſtrative or intenſive, of the ſenſe of the verb κορυθυεται; and that it has no reference whatever to *the winds*. For it is remarkable that κορυθυεται ſignifies *in acervum attolitur*, which is the natural force of the Hebrew עמד, and being taken adverbially may well be rendered *acervatim*. It is in fact the *figure* employed by Moſes, in Ex. xv, 8; and the identical *word* uſed by Joſhua III, 16. on a parallel occaſion. For the former in his triumphal ſong ſays, "The waters ſtood up as an heap." The latter, relating the paſſing of the river Jordan, ſays, "The waters which came down from above *ſtood* (αμυδ), and roſe up upon an heap." Such alſo is the phænomenon which Homer deſcribes as produced by ordinary agencies. Κορυθυεται ἀμυδις—*in acervum attolitur* †—would be a phraſe equivalent to עמדו כמו־נד, *ſteterunt ſicut cumulum*. The appearance of a ſtormy ſea ſuggeſts this compariſon ſo obviouſly, that it is even a popular phraſe to ſay, the ſea runs *mountains high*. In

* It is well-known that ἀμα is derived from עם, ἀμ. There is then nothing incongruous in reſorting to עמוד, ἀμυδ, for the origin of ἀμυδις, between which two words, in all their different ſenſes, a cloſe parallel may be traced.

† Or, *ſe* attolit.

Pſ. cv. we meet with the ſame; "He commandeth and raiſeth the ſtormy wind which lifteth up the waves. They *mount up* to heaven, (κορθυεῖαι) they go down again to the deep," &c. And Virgil deſcribes the ſame almoſt literally:

"Inſequitur *cumulo* præruptus aquæ *mons*."

"Hi *ſummo in fluctu* pendent; his unda dehiſcens
"Terram inter fluctus aperit;— — — —

What the poet adds, παρεξ ἁλα φυκος ΕΧΕΥΑΝ, together with the word κορθυεῖαι, favours the ſenſe I conjecture in ἀμυδις; and renders it more to the purpoſe than that of *conſociation* with Boreas and Zephyrus. A congenial ſpirit of poetry has made the tranſlator render it, "*heaps waves on waves*;" which is ſtronger than the common interpretation admits, though minutely exact with that which is here adventured.

The next example is from the twenty third Iliad, and it has this peculiar circumſtance in it, that it brings together the etymons here aſcribed to the word *pyramid*, yet ſo as not to unite them. When the winds, invoked by Achilles to aid the combuſtion of the pile of Patroclus, which the Greeks were unable to kindle, yielded to his prayer, and reached the Trojan coaſt,

ἐν δὲ πυρῃ πεσεῖην, μεγα δ' ἰαχε θεσπιδαες πυρ·
παννυχιοι δ' ἄρα τοι γε ΠΥΡΗΣ 'ΑΜΥΔΙΣ φλογ' ἐβαλλον,
φυσωνῆες λιγεως — — — — —

" Troy feels the blaſt along her ſhaking walls,
" Till on the pile the gathered tempeſt falls.
" The ſtructure crackles in the roaring fires,
" And all the night the plenteous flame aſpires."

Mr. Pope is not equally fortunate in rendering this paſſage; which, with the ſenſe here propoſed for ἀμυδις, would deſcribe moſt forcibly that prominent and characteriſtic feature of a blazing pile, which it is not probable thè correct mind of Homer would have omitted; but which does not appear either in the Latin or Engliſh verſion. I mean, the PYRAMIDAL or *columnar* aſcenſion of flame. To bring this paſſage to the ſame teſt with the preceding one, I ſhall produce the 38 and 40 verſes of the xx chap. of the book of Judges, a chronicle next in date to that of Joſhua. " Now there was an appointed ſign between the men of Iſrael and the liers in wait, that they ſhould cauſe a great body of ſmoke to riſe from the city.—And there began to aſcend from the city a *column*, αμυδ, of ſmoke; and Benjamin turned back, and behold the conflagration of the city aſcended up to heaven." In the laſt paſſage from Homer, αμυδις will add a force analogous to that of αμυδ, *ſicut columna*, in this paſſage from Judges; and it might be underſtood to ſignify literally, *in a body*, *en maſſe*, *conjunctim*, *faſciatim*. Thus the φλοξ ΠΥΡΗς ΑΜΥΔις βαλλομενη, would go near to identify itſelf with the PYRAMID*ata flamma*.

It would be incongruous to add more at preſent in ſupport of this conjecture; I therefore abandon it entirely to the examination and

correction of abler judges, and resume the thread of the inquiry from which this subject has drawn me aside.

The eminent and venerable Mr. Bryant has the following passage in that *Thesaurus* of learning, his *Analysis of Ancient Mythology* *. Contending that *the Sun* was the universal Deity of Egypt, of Asia, and of Greece, and observing on the various names of that Deity, he says, " Poseidon, God of the sea, was also reputed the Chief God, the Deity of Fire. This we may infer from his priest; he was called a *Purcon*, and denominated from him, and served in his oracular temples, as we learn from Pausanias; who says, " *that the oracular minister of Poseidon was*, PYR-CON." He mentions a verse to the same purpose:

Συν δε τε ΠΥΡΚΩΝ ἀμφιπολος κλυῖε Ενοσιγαιε.

P'urcon is, *ignis* vel *lucis dominus:* and we may know *the department of the God*, from *the name of the priest*. He was no other than the Supreme Deity, *the Sun;* from whom all were supposed to be derived." I will take the liberty of suggesting, whether the solid argument of this distinguished writer will not appear to be better sustained by deriving the word πυρ-κων from πυρα, *quasi* πιρη, as expressive of *the Sun*, especially when we shall have compared the remainder of this argument, than either from πυρ, in the vulgar sense of *fire;* or from *P'ur*, as it is here divided, uniting the Egyptian article with the Phœnician or Hebrew root אור, ur.

* Vol. I. p. 312.

But (to return to our argument) in thus aſſuming πυρα for the orginal word from whence the word πυρ' has been formed by eliſion, I need ſcarcely remark that we are not univerſally to conſider the nominative caſe of every Greek and Latin word as its radix *. This is ſo obvious as not to have eſcaped the obſervation of the ancients, whoſe etymological exerciſes, nevertheleſs, are in general as puerile, as the ignorance of the ſources to which they ſhould have applied, was conſummate. Varro refers to the above principle when he obſerves, "recto caſu quem dicimus *impos*, obſcurius eſt eſſe a *potentia* quam cum dicimus *impotem* †." The fact is, that when cuſtom (or whatever cauſe) had eſtabliſhed a certain *taxis*, or order, in the language, every foreign word adopted was marſhalled into ſuch rank or place, as its native figure, or the habits of thoſe who adopted it, determined.

And this being the caſe, I conceive the word πυρ may have been formed by eliſion of the final α, by the βραχυλογια, or curtailing practice, of the ancient Greeks ‡.

* "The nominatives (ſays Mr. Bryant) have in numberleſs inſtances ſuffered a change in termination: and we muſt neceſſarily apply to the oblique caſes, in order to inveſtigate the radix." *Analyſis of A. Myth.* Vol. II. p. 355. See alſo Vol. I. p. 176.

† De Ling. Lat. l. 4. p. 4.

‡ Δωριων μεν τη συνηθει της βραχυλογιας ἐλλειψει κεχρηται, το δωμ α λεγων δω—κ τ ὀπισο ἀψ—κ τα τοιαυτα. *De Homeri Dialect.* Plut. (*vel* Euſtath.)—See alſo Strabo, l. 8. p. 559. Where he produces inſtances of words curtailed, καλα ἀποκοπην. On which place Caſaubon obſerves, "Plutarchus fieri hoc ait καλα συνηθη Δωριων βραχυλογιαν: ſicut et grammatici annotarunt Dorienſes eſſe ολιγοφραδεις κ βραχυλογους.—Sed et apud Latinos voces iſtiuſmodi reperiuntur."

Before I proceed farther in this inveſtigation, I ſhall here produce the judgment of Plato on the exotic origin of the word; and I ſhall hope to ſhew in the ſequel, how remarkably the evidence of philological reſearch corroborates his opinion.

In his Cratylus, in which the original ſignification of words is the chief object of the dialogue, Hermogenes propoſes to Socrates ſeveral words, and, among others, the word πυρ. To which Socrates replies, "in reſpect of πυρ, I am in doubt,"—το πυρ απορω. Preſently, however, he delivers his opinion in the following manner: "I think, (ſays he) that the Greeks, eſpecially ſuch of them as lived ſubject to the dominion of foreigners, adopted many foreign words; ſo that if any one ſhould endeavour to reſolve thoſe words by reference to the Greek language, or to any other than that from which the word was received, he muſt needs be involved in error." And he concludes by particulariſing πυρ, as of the number of thoſe foreign words.

Now, this being the judgment given by Plato of the exotic original of πυρ, it remains for me, on *the aſſumption* that the word πυρ, formed from πυρα, is no other than the Egyptian πιρη *, to ſhew

* It is well known that the ancient dialects of Greece and Italy uſed the *u* for the *i*; as βυβλος for βιβλος, &c. Quintillian, l. 1. c. 7. "*optimus*, *maximus*, ut mediam *i*, quæ veteribus *u* fuerat, acciperent." At a ſtill earlier period it is probable that the *i* was uſed, which was afterwards changed to the *u*. Knight *on the Greek Alphabet*. p. 133. The Roman *y* ſeems to have had a relation to both theſe vowels, for the words *purus* and *pyra* are both from the ſame root.

"Quum voluit *puro* fulget in *orbe* dies." OVID.

first, *how* the signification of that word *could have been extended* so far as to embrace both the notions of *fire*, and of *the sun;* and secondly, to shew that, *in point of fact, it had* originally both those significations in Greece.

" — — — *Soles*
" Admittunt *puros*, et sine fæce diem." MART.
" Regia *solis* erat sublimibus alta columnis,
" Clara micante auro, flammasque imitante *pyro*po." OVID.

Lennep denies the word πυρ to be exotic, and assigns this unsolid reason: " Voces Orientales, *ignem* indicantes, אֵשׁ, *eesch*, similesque, nimium quantum videntur distare, quam ut *inde* Græcum πυρ commode depravari potuerit." But that which is true of אֵשׁ, &c., is not therefore true of πυρ.

[*To be continued.*]

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## *Paraphrase of Sir* WILLIAM DUNKIN'*s Latin Epitaph on Sir* WILLIAM JONES, *given in* OUSELEY'*s* Persian Miscellanies, *p.* 185.—*By* EYLES IRWIN, *Esq.*, M. R. I. A.

SKILL'D in the laws, and faithful to their sense,
Who still wouldst grace, but rigour ne'er dispense:
Second to none in Virtue's hallow'd page,
And far the foremost in a learned age.
Go! where to spirits of thy race alone
To reach sublimer wisdom can be known.

## از تاریخ اعثم کوفي

اهل مرو چون دانستند که او کریخته از فارس بدین حدود رسیده است اورا اشماتت کردند و اهانت کفتند و مي خواستند که اورا بکیرند و بکشند بس بطنجطاخ ملک ترک نامه نوشتند که پادشاه عجم از پش عرب بکریخته و نزدیک ما آمده است و ما اورا هواخواه نیستم و ترا از و دوستر میداریم و میخواهیم که نزدیک ما اي تا اورا از هم بکذرایم و شهر بتو تسلیم کنیم

چون نامه مرویان بر طنجطاخ پادشاه ترک رسید قصد مرو کرد و با لشکر انبوه بجانب مرو روان شد چون یزدجرد از امدن طنجطاخ و لشکر وقوف یافت در نیم شب از سراي که فرو آمده بود تنها بیرون آمد و هیچکس از غلامان و خدمتکاران همراه او نبود و نمي دانست که کجا رود یاره راست برفت روشناي

# *The Flight and Murder of* YESDEJHERD, *the laſt Perſian Emperor of the Saſſanian Dynaſty---- Tranſlated from the Perſian of* Ahmed Ibn Aſem *of Cufa by the Rev.* B. GERRANS.

WHEN the inhabitants of Merou knew that he had fled from Perſia, and come to their province for protection, they excited a tumult againſt him, treated him with diſdain, and endeavoured to apprehend and put him to death. For this purpoſe, they wrote a letter to Tanjtauck *, a Turcoman Prince, intimating, that the King of Ajem †, who had fled from before the Arabs, was come to them, that they had no deſire either to favour, or protect, him; that they preferred Tanjtauck before him; and deſired him to come to them, that they might throw off their allegiance, and deliver up the province to him. As ſoon as Tanjtauck received this letter of the Merouans, he complied with their requeſt, and marched with a numerous army towards Merou on the day following. Yeſdejherd having received information of his coming, left the caravanſera where he had halted, and departed at midnight, unaccompanied either by pages or attendants. As he travelled on without any certain deſtination, he

* Tanjtauck is called by Abil Pharage طرخان Turchan.

† Ajem, Perſia, uſed in this place contemptuouſly.

دید بر کنار جوي آب مرو روي بدان جانب نهاد مردي را دید که آسیا سنک را کار میفرمود

یزدجرد نزدیک او برفت و کفت من مردي نامرادم و دشمن دارم از او ترسانم یک امشب مرا بر خود پناهي ده و در حمایت خویش نکاه دار که فردا چندان بتو مال دهم که آسوده کردي آسیابان کفت دران آسیا خانه برو و مي باش یزدجرد دران خانه شد و از فکر و تردد سرنهاد و در خواب رفت غلامان آسیابان چون بدیدند که او خواب کرده و غافل در استراحت رفت برو چوب برداشتند و بدو حواله کردند و بکشتند و هر چه با او بود از زینه و سیمینه و تاج و جامه برداشتند و پاي او بکرفتند و کشادکنان در آب انداختند دیکر روز که طنجطاخ در مرو آمد اهل شهر بطلب یزدجرد شدند و در هرجانب او را مي طلبیدند اتفاق بران اسیابان رسیدند و یزدجرد شهریار از او پرسیدند اسیابان کفت از او خبر ندارم غلامي پشم پوش پش آمد ثارد جواب بکوید اهل مرو از او بوي خوش آمد و او را بکاقتند جامه

perceived on the right-hand ſide of the road, near the margin of a ſtanding piece of water, not far from Merou, a light, to which he directed his courſe, and when he came up to it, ſaw a miller, whom he thus addreſſed: I am an unfortunate man, and have an enemy, whom I greatly fear; give me an aſylum for this one night, and for my protection I will give thee theſe clothes, ornaments, jewels, and money. The miller replied, go into the mill-houſe, and remain there. Yeſdejherd accepted the invitation, entered the houſe, and, overwhelmed with care and anxiety, ſtretched himſelf along, and fell aſleep. When the miller's ſlaves ſaw that he was thus imprudently repoſing, they took up a large club, and murdered him as he lay; then ſtripping him of his clothes, embroidered with gold and ſilver, his jewels, ornaments, and Tiara *, drew him out by the feet, and threw him into the mill-pond †. On the day following, when Tanjtauck came to Merou, he found the inhabitants of that city ſeeking the unfortunate prince on every ſide, and happening by chance to come to the ſame miller, they inquired after Yeſdejherd, the emperor. The miller anſwered, I know nothing of him; the boy in the woollen garment will explain. The Merouans then obſerved a boy reeking with the moſt exquiſite ointments, and

* تاج This word I have tranſlated Tiara, becauſe the ancient kings of Perſia never wore a crown.

† Some Aſiatic hiſtorians inform us, that this unfortunate monarch fell in the battle; others, (among which is the Arabian hiſtorian already mentioned,) that he was killed at the miller's door, by ſome of the enemy's cavalry. Great as the authority of Abil Pharage may be, the circumſtantial account which Ahmed Ibn Aſem gives of the expedition againſt Perſia, the heroic actions of a Perſian prince, and other chiefs who fell in that bloody and deciſive battle which ſubjugated their country to the Moſlems, inclines me to give the preference to the Cufæan manuſcript.

یزدجرد که بعطر و طیب معطر بود از بغل او بیافتند دیگران را همبرین جمله تفحص میکردند واز بغل هر کدام نشانی ظاهر میشد سیاست اغاز کردند غلام اسپابان حال باز کفت طنجطاخ کسانرا درآب انداخته تا تفحص کند کسان درآب درآمدند و یزدجرد را مرده درآب باز یافتند و پش طنجطاخ آوردند چون طنجطاخ پادشاه یزدجرد را مرده بدید بسیار بکریست وفرمود تا خوشبوی برو پاشیدند واورا برسم پادشاهان کیان کفن کردند تابوتی نهادند و بجانب فارس روان کردند تا او را آنجا که خاک پادشاهان کیان باشد برسم پادشاهان دفن کردند و حکم کرد و اسپابان و غلامان را بکشتند

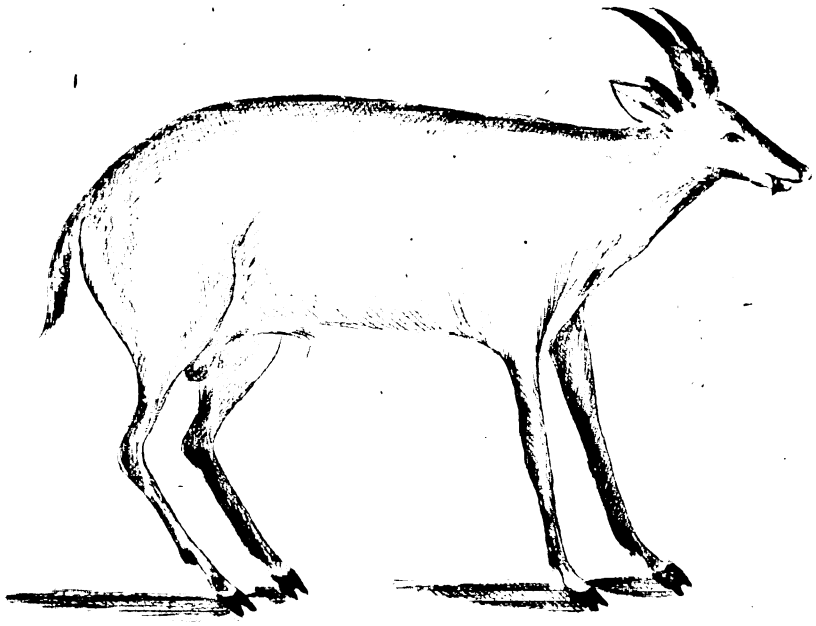
perfumes, and dreſſed in the Perſian prince's clothes, which they recognized, and tore from him. Being now convinced of the treachery, they ſoon diſcovered other accomplices, whom they queſtioned; but finding them obſtinate, proceeded to a more effectual examination, by torture, upon which the miller's boy confeſſed the whole matter. Tanjtauck then ſent ſome men into the pond to ſearch for Yeſdejherd, whom they found, and brought out to him. When the Turcoman prince ſaw the dead body of the murdered emperor, he wept bitterly, and commanded it to be ſprinkled with ſweet odors and perfumes, wrapped in fine linen, put into a coffin, and carried back to Perſia, that his aſhes might be mingled with thoſe of his royal anceſtors, and be buried with all the honours and ceremonies of preceding emperors. After this, he commanded the miller and his ſlaves to be put to death.

# *Muſk Deer of Napal.*

FOR the communication of the original drawing, made in India by an artiſt of that country, (from which the annexed engraving has been taken) and the following particulars of the Muſk Deer of Napal, the Editor is indebted to Colonel Ironſide.

| | Feet | Inches |
|---|---|---|
| Length from between the ears to the ſetting on of the tail | 2 | 4 |
| Height - - - - - - - - - - - - - - - - | 2 | 0 |
| Length of the head - - - - - - - - - - - - | 0 | 7 |
| ——— of the ear - - - - - - - - - - - - | 0 | 4 |
| ——— of the tail - - - - - - - - - - - - | 0 | $6\frac{3}{4}$ |
| ——— of the teeth - - - - - - - - - - - - | 0 | $2\frac{1}{8}$ |

The hair very briſtly and thick, of two inches long



MUSK DEER of NAPAL.

# *On the Antiquities of Perſepolis, Iſtakhar, or Chehelminar.*

I HAD deſigned to offer for inſertion in the preſent number of the ORIENTAL COLLECTIONS, ſome remarks and conjectures on the ruins of Perſepolis; but from a conſideration of the bulk to which they have inſenſibly ſwelled, I am induced to reſerve them for publication as a ſeparate Eſſay, or as part of a conſiderable and very extenſive work on the General Hiſtory and Antiquities of Perſia.

In preſenting the following haſty ſketch, the reſult of my inquiries on a ſubject already handled by ſo many learned men, I am aware, that, however ſupported I may be by Orientaliſts, I expoſe myſelf to the animadverſions of ſeveral antiquaries who eſteem the Greek and Latin hiſtorians as alone worthy of belief, and diſregard the evidence of Eaſtern authors even on the traditions of their own country. I ſhall not, however, heſitate to declare myſelf diſſatisfied with the various conjectures hitherto offered on the origin and hiſtory of the Perſepolitan remains by thoſe ingenious writers who diſcover in them the veſtiges of Egyptian or Chineſe architecture, of temples dedicated to Sabean or Magian rites of worſhip; or of an edifice erected merely in honour of the Royal Mauſolea. Theſe conjec-

tures, and all the claſſick authorities on the ſubject, I ſhall examine in the future publication announced above, and declare my own opinion that *Firdauſi* alone may ſerve as interpreter of the Sculptures *, and as our guide among the venerable ruins of Perſepolis. This opinion I conceived on my firſt peruſal of that poet's incomparable *Shah-Nama*, or *Hiſtory of the ancient Perſian Kings*; and I am confirmed in it by the teſtimonies of various travellers, from whom we learn, that the figures cut on ſtone are explained by the inhabitants of the place as repreſentations of ſome events recorded by the Perſian Homer. I ſhould far exceed the bounds which I have preſcribed to myſelf at preſent, were I to adduce from Herbert, Mandelſlo, Olearius, Chardin, Kæmpfer, Le Bruyn, Niebuhr, Franklin, and others, all the evidences in favour of my opinion: the engravings given by ſome of thoſe travellers ſufficiently corroborate it. A conſiderable part of the ruins is ſtill called the "*Throne*" or ſeat of "*Gemſhid*†;" the erecting of which is fully deſcribed by Firdauſi. The fire-worſhip introduced by *Houſheng*, and the religious ceremonies of *Zeratuſht*, or Zoroaſter, are clearly deſcribed by the ſculptor and the poet. The figures of monſtrous animals, I have no doubt, expreſs Firdauſi's *Azhdehas*, *Deevs*, *Simorghs*, &c. The *proceſſion* ſeems to commemorate the rites and feaſt of the *Nuruz*, inſtituted on the ſpot by *Gemſhid*. The combat of a hero with a hideous creature, carved on the walls, and repreſented on

* I allude not, in this place, to the *inſcriptions* hitherto undeciphered, although I am not without hopes that a key will be ſoon diſcovered which ſhall enable us to unlock thoſe repoſitories of treaſures ſo long concealed.

† تخت جمشید

many Perſepolitan gems, appears to be no other than the celebrated *Ruſtam*'s battle with the *Deev Arzhenk*, or *Deev Sepeed*, with which all readers of the *Shah-Nama* are ſo well acquainted.

It is not only at *Iſtakhar* that Firdauſi may ſerve to explain the ancient monuments of Perſia. The caſtle of the White Giant, or Demon, (the *Deev Sepeed* above mentioned) was ſeen by Father Angelo*: and at the place which the inhabitants call *Nakſh-i-Ruſtam* †, (or Ruſtam's image), that hero is found with a female, and a ſmall figure, which, I am perſuaded, repreſent his miſtreſs, the fair princeſs of *Semengaun* ‡, and his ſon, (by her) the unfortunate *Sohraub*. In ſhort, ſo exactly do the works of the ſculptor correſpond to thoſe of the poet, that one would be induced to imagine either that the *Shah-Nama* had been compoſed on the ſpot as explanatory of the ſculptures, or that the chiſel had been guided by the verſes of *Firdauſi*.

But I ſhall demonſtrate in the future eſſay, that a little before the time *Firdauſi* wrote (in the fourth century of the Mohammedan æra) the *ruins* of *Iſtakhar* were viſited by curious and illuſtrious ſtrangers as monuments of antiquity.—That they were viſited by the poet does not appear either from his own works, or thoſe of his biographers. To account, therefore, for the correſpondence between the

* Gazophyl. Perſ. p. 127.

† نقش رستم

‡ سمنکان or, according to ſome copies of the *Shah-Nama*, ستمکان *Sitemgaun;* the latter reading Mr. Ouſeley has followed in the *Perſian Miſcellanies*, p. 114; but I have reaſon to think the former more correct.

narratives of the *Shah-Nama*, and the ſculptures of *Chehlminar*, we muſt ſuppoſe the ſame events to be repreſented in marble, which, after a lapſe of ſeveral ages, the poet has recorded in his hiſtorick, though romantick, page; and this ſuppoſition gives authenticity to the ancient *Pehlavi* annals, from which, it is well known, the Perſian bard compiled his inimitable poem. That *Chehlminar*, (or *Iſtakhar)* is the true Perſepolis, has been doubted and denied by many. Of the identity I am perfectly convinced, and that the ruins now remaining, by ſome called *Khaneh Dara* *, are thoſe of the Royal Palace: and I ſhall hereafter trace the hiſtory of thoſe intereſting monuments of former ages, from the preſent deſolate condition of *Chehlminar* † (improperly ſo called, ſince fifteen columns only are now to be ſeen entire) to the time when nineteen, and in a more remote age thirty-three columns were viſible, from that period, (the twelfth century of the Chriſtian Æra) when, if we may believe the geographer *Aledriſi*, Iſtakhar was the moſt flouriſhing city of Perſia, to the beginning of the eighth century, when Arabick coins were ſtruck there. I ſhall ſhew from various Perſian writers, and particularly the author of the *Shirauz Namah* ‡, and *Mirkhond*, (the moſt authentick as well as the moſt voluminous of the Oriental hiſtorians, and who has made *Ferdauſi* his guide through all the early traditions), that *Iſtakhar* was the burial-place of the monarchs of *Iran*, the metropolis of that country, when Alexander, on the death of Darius, was inveſted with the imperial power, and ſat there (to

* خانه دارا the houſe of Darius—Kæmpf. 325.

† چهل منار forty columns, or pillars.

‡ A moſt curious and valuable manuſcript, illuſtrating the antiquities and topography of Perſia, of which I have reaſon to believe that there is but one copy in Europe.

uſe the words of one writer) "on the throne of *Kaiumers*, and of *Kaikobad*;—" for," ſays another more ancient, "Iſtakhar has always been the reſidence of Perſian kings."

*Chehlminar* of the preſent day is known to be *Iſtakhar*, and *Iſtakhar* by Oriental records is proved to have been the ſeat of empire, the metropolis of Perſia, where Alexander ſat on the throne of his vanquiſhed foe, the burial place of the ancient kings; in ſhort, though nothing now remains but the ruins of its imperial palace, the Perſepolis of claſſick hiſtory.

P. D. V.

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## *Account of* CASHMERE.----*Tranſlated from the Perſian of* RAFIED'DIN, *with Anecdotes of that Poet, by* MAJOR OUSELEY.

OF *Rafied'din*, the author of a very curious and entertaining *Divan*, I have not hitherto met with any other anecdotes than thoſe ſcattered through his own works. We may thence collect that he was a native of Hindoſtan, and probably of that province called the *Dekkan*, which he delights to celebrate. It appears from the ode beginning thus,

من از هندوستان همي ايم  با سپاه گران همي ايم

that he ſerved in a military capacity; and he boaſts in a moſt extravagant manner of his own bravery and feats of arms, in another poem, where he deſcribes himſelf as the hero *Ruſtam*, the Perſian Hercules, "ſtanding between the ranks of warriors caſed *cap-a-pie* in complete ſteel."

صف رستم دلاں چوں شد از سرتا پاي در آهن——
رفیع میاں هردوصف استاده چوں رستم

That he attached himſelf to the perſon of the illuſtrious emperor Akber, we learn from ſome other paſſages; and from that monarch he received the reward of his poetical labours. "When the Divan of *Rafia*, (ſays he, in the laſt tetraſtich of that work) "was brought to a concluſion, the poet received gifts and favours from the monarch. It was compiled and written in the kingdom of the *Dekkan*, and finiſhed in the year of the Hejira one thouſand and ten*."

دیوان رفیع چوں با نجام رسید — از حضرت پادشاه انعام رسید
در ملک دکن جمع نمودیم و نوشت — در سال هزار وده با تمام رسید

His military ſervices ſeem alſo to have gained him a very honourable diſtinction; for the rich dreſs beſtowed on him by the emperor, to which he alludes in the following line, was more probably earned by the ſword than by the pen:

خلعتي داد بمن شاه فلک قدرکبیر

* Of the Chriſtian Æra, 1601.

In a work of ſuch magnitude as the Divan of *Rafied'din*, (which contains near 15,000 diſtichs), it is not to be expected that all the poems ſhould poſſeſs equal merit. His ſtyle is not by any means ſublime: the thoughts in many of his ſonnets, and indeed the very words, are borrowed from the more celebrated poets; yet, in a multiplicity of inſtances, he exhibits a pleaſing originality, which diſtinguiſhes him from the crowd of Perſian verſifiers, whoſe Divans in general contain little more than tireſome deſcriptions of Spring and its delights, in which the ſame images recur a thouſand times, or incoherent rhapſodies, half amorous, and half religious. Though ſimilar inconſiſtencies abound in the ſonnets of our poet, who appears to have been at once a paſſionate lover, a zealous devotee in religion, and an enthuſiaſtick admirer of beauty, (a combined character applicable, perhaps, to all the Perſian lyricks), yet his Divan is peculiarly valuable, on account of the numerous local and hiſtorical alluſions found in it;—anecdotes of men whom he had perſonally known;—deſcriptions of places he had travelled or reſided in;—of curious objects he had ſeen, and of tranſactions in which he himſelf had been concerned.—All theſe relations bearing internal marks of the author's accuracy and veracity. The praiſes beſtowed on *Caſhmere* in the following extract will not appear exaggerated to the reader acquainted with the uſual ſtyle of Oriental eulogium; according to which a temperate climate and fertile ſoil give any country a claim to the title of "*Paradiſe*; or, *The Seat of perpetual Spring:*" and a moderate degree of beauty renders any damſel "*a celeſtial Houri.*" The delights of Caſhmere have been always a favourite ſubject with eaſtern writers, as the various flowery epithets which generally attend its

name ſufficiently prove*. After celebrating the cities of Lahore, Futtaghur, Barhampoor, and other places, Rafied'din proceeds in his Divan, (among the poems ending in the letter *r*) thus to ſing the praiſes of the ever-blooming Caſhmere:

مرافتاد کزر نوبتي سوي کشمير
اکر توکوش کني شمهٔ کنم تقرير
عراق و هند و خراسان و فارس را ديدم
ندياءام بهوا و لطافت کشمير
تمام سال از کشمير تا حدود خطا
هوا فصل بهار است و جاي ابر مطير
کلست و سبزه و صحرا و آبهاي روان
رواق وطاق ومحلهاي خوب بر تصوير
زهر طرف همه کوهست و چشمهٔ سارو درخت
ميان کوه پراز جوز و سيب و از انجير
نشاط و عيش دران ملک پش از همه‌جا
بعيش و ناز نشنينند بر بساط حرير
تمام مردم کشمير شال مي پوشند
چه از بزرک نزادان چه مردمان حقير
چه کويم و چه نوسيم ز خوبرويانش
که در خيال و تفکر نيايد و بقمير
شکرلبان صنوبرقد سمن‌رخسار
بهر طرف که به بيني چو ماه و بدر قمير
کمند کيسوي مشکين دلربايانش
هزار حلقه بران همچو حلقه زنجير

* کشمير همیشه بهار Caſhmere, the country of perpetual ſpring. رشک بهشت the envy of Paradiſe. جنت نظر with the aſpect of Eden.

چوزلف را ز سر دلبري برافشانند
ابريزد از سرهر مو هزار جان اسپر
هزار يوسف مصري برآرد از ته جاه
دهان تنک زلبخاوشان حور نظير
تمام شان نمکين و طريف بر زينت
تمام شان بحلاوت جو قندو شکرو شير
رفيع در قدم شاه اکبر غازي
رسيده بود بکشمير با محمد پير

"I happened once to visit Cashmere: if you will attend, I'll give a description of that country. I have seen *Irak* and *India*, *Khorassan* and *Persia*, but no place equal to Cashmere in beauty and in excellence of climate. During the whole year, from Cashmere to the borders of Cathay, the air, tempered by gentle showers, has all the mildness of Spring; there are flowers, and green herbage, plains, and running streams; palaces, cupolas, and publick buildings, beautiful to view. On every side are rising grounds, chrystal springs, and lofty trees, amid mountains covered with nut trees, apple trees, and fig trees. Festivity and pleasure peculiarly abound there. In mirth and revelry the Cashmerians pass away their time on silken cushions. They all wear *shawls*, whether of illustrious birth, or of the lowest class. How shall I describe the lovely damsels of that country?—for in my opinion, the young moon is not equal to them in beauty;—with lips sweet as sugar,—in stature like the graceful pine,—fragrant as jessamin; whatever side you look at, those nymphs appear like the sun or moon;—a thousand secret snares, like the links of a chain, are laid in the waving ringlets of those fair *plunderers of hearts*. When these lovely nymphs loose their flowing tresses, a

thouſand captive hearts iſſue from the point of every hair! Here are innumerable youths handſome as *Joſeph* *; a thouſand damſels with pouting lips, fair as *Zeleekha*, and charming as the *Houries;* all freſh, young, and blooming; all in ſweetneſs like ſugarcandy, ſugar, and milk. *Reſia*, in the train of the victorious emperor, Akber, viſited Caſhmere, in company with Mohammed Peer."

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## *Ode of* KHOSROO----*Tranſlated from the Perſian.*

*To the Editor of the* ORIENTAL COLLECTIONS.

Dear Sir,

The following poetical verſion of a favourite ode of Khoſroo was communicated to me ſome years ago by an elegant Perſian ſcholar, ſince dead; who, had he been ſpared to his country, would have graced her with his talents as he has honoured her with his arms. This Ode, he ſaid, was tranſlated, with many others of *Hafiz*, *Sadi*, and the more diſtinguiſhed Eaſtern Poets, by a brother officer who had made a moſt rapid proficiency in the Perſian and Bengalee languages, and with whom he reſided a conſiderable time at Benares. The reader will, no doubt, join with me in hoping,

* Of Joſeph, whom the eaſtern writers ſuppoſe pre-eminent in beauty, and *Zeleekha*, (Potiphar's wife), the romantick ſtory is beautifully related by Jami, and ſeveral other Aſiatick poets. The well in which he had been concealed is alluded to in the original couplet of Rafied'din.

that this gentleman has met with a more happy fate than his unfortunate friend; and in ſeriouſly lamenting, that this beautiful little poem is marked only by initials, as the name of one who could ſo admirably infuſe the eaſe of Perſian poetry into his native language, cannot but be eſteemed an ornament to general literature.

*Mancheſter,*
*May 5, 1797.*

LYRICUS.

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غزل از دیوان امیر خسرو

* هرشب منم فتاده بکرد سراي تو
هر روز اه و ناله کنم از براي تو

جانان با این شکسته دلم بیوفا مشو
عمري کزشته تا شده ام اشفايي تو

هرچند ریزه ریزه شود استخوانمن
باشد هنوز در دل ریشم هوایتو

* Of the ſonnet beginning with this couplet, the Editor finds various readings in his own MSS. and others which he has conſulted. The literal tranſlation of the lines here given is as follows:

Every night am I proſtrated at your doors;
Every day do I ſigh and complain of you.
Oh, adorable object! be not unfaithful to this broken heart—
An age is departed ſince I became your admirer.
Though my bones were to moulder into duſt,
The love I have for you would ſtill remain in my wounded heart.

Night ſpreads her balmy wings around,—
  Yet not for me her opiate dew:
Proſtrate I kiſs the hallowed ground,
  Which leads to rapture, love, and you!

Day to each wretch diffuſes light,—
  Yet not for me his genial ray:
Deſpair ſurvives the wretched night,
  Blackening with ſighs and tears the day.

Nor pity moves that heart of ſtone,—
  Nor ſighs, nor tears, their victim ſave:
Tears which my earlieſt youth have known,
  And ſighs which court a peaceful grave.

Scatter my duſt, ye winds of death!
  Bring peace to wretched Khoſroo's heart—
In vain—alas!—departed breath
  Shall no kind balm to Love impart.

J. P. W.

## *Hebrew Verſes.*

THE following Hebrew lines, (of which a poetical tranſlation would be acceptable) were communicated by the Rev. Mr. Gerrans, who received them ſome years ago from *Rabbi Abraham Depaz*, and are, as Mr. Gerrans believes, the compoſition of that ingenious Jew.

אל יתהלל אדם גביר
כי אחרי דרגא יבא תביר
אדם עניאל יאנח
כי אחרי טרחא יבא אתנח

## *Remarks on the Poetry of* HAFEZ *.

AMONG the Perſian poets, few are more worthy of being generally known than *Hafez;* none are more intereſting to the ſcholar and ſearcher into eaſtern manners. The terſe morality of *Sadi*, and the lofty, the ſublime language of Firduſi, claim and deſerve the higheſt place in our eſteem: but the Divan of Hafez will always be the more popular work; and his ſweet ſimplicity and poliſhed numbers muſt charm the moſt phlegmatic reader. In his works we may diſcover the private life of a Perſian, become acquainted with his turn of mind, his thoughts and occupations; and learn many curious faſhions diſregarded by graver authors. His fame throughout the Eaſt (where a crowd of imitators has ſprung up in every country), is a powerful evidence of his merits: and his importance in Perſia was rarely equalled, and never exceeded in the darkeſt ages of ſuperſtition. Stateſmen and warriors have not infrequently ſtopt at his tomb, and reſted their hopes on the deciſions of the myſterious volume. Even the ſavage Nadir confeſſed the inſpiration of the poet; and yielding to the prejudices of his ſoldiers, perhaps of himſelf, he treated the oraculous anſwer as the ſureſt preſage of victory. In

* The Editor has reaſon to hope that theſe Collections will be enriched by future communications from the author of the preſent eſſay; who, in intervals of relaxation from his academick ſtudies, may indulge in the Oriental luxuries of the Bodleian, and the other Oxonian libraries.

the correſpondence of Aſia, where poetry is intermixed with proſe, the diſtichs of Hafez are often applied to the various viciſſitudes of life; and both the ſcholar and the traveller will receive advantage from the ſtudy of this engaging poet.

I have dwelt the more on the merits of a favorite author, hoping to convince the world, as I have been long convinced myſelf, that a publication of the Perſian text with uſeful notes, and an accurate tranſlation, would do more than a thouſand eſſays to the diffuſion of Oriental learning. All will allow that the ſcarcity of manuſcripts, and the paucity of printed books, are the principal obſtacles to its attainment: few are willing, or able, to remove them. It may be thought, that he who firſt called attention to its utility, would likewiſe be the firſt to undertake it. If any ſuch there be, I think it my duty to undeceive them, by aſſuring them that my only object is to ſtimulate the induſtry of others. Were I not at preſent engaged in a laborious work on the intereſting kingdom of *Iraun*, a conſcioufneſs of my defects would teach me to ſhrink from the attempt. The moſt ſanguine might be deterred from a taſk that holds up certain toil with diſtant and doubtful recompence. Yet, however politics may have engroſſed the public mind, I cannot but conceive ſuch a work more lucrative than is generally ſuppoſed. Surely there are many in this country to whom the Perſian language is familiar, and who, like me, breathe an anxious wiſh that it was known and valued as it merits. All ſuch would come forward as *ſubſcribers*, many as *patrons*, of the deſign; and ſeveral, to whom even the name of Hafez is unknown, would be curious to trace the notions and ſentiments of an Eaſtern poet. The manuſcripts in the Britiſh Muſeum, and pri-

vate collections, as well as the public libraries of the universities, might be collated and referred as a criterion to some valuable and approved copy. The learned in Bengal were so fully persuaded of his importance, that Hafez was one of the first that came from the Calcutta press. So eager was the demand, or so small the number of impressions, that few found their way out of the country; and in England this edition is as scarce as the most precious MS. The notes ought to be few, but useful. They should explain the customs of the country, clear up difficulties in the text, and introduce us to those events and persons, historic or mythological, that gave birth to the author's allusions. An essay might be prefixed for the discussion of his poetical merit; and similar passages from Greek and Latin poetry might be occasionally contrasted with the Persian. The labor of translation comes next; nor is it less arduous, or to be less regarded, than the former: it is an office that must be exercised with the greatest care and delicacy; every word must be maturely weighed, every thought be properly expressed; at the same time, he must preserve the spirit, as well as the meaning, of the writer; and support an easy and pleasing versification. To transfuse the spirit of the original into our language, rather than his mere expressions, is the advice of Horace; and the authority of a great name has sufficed to perpetuate the precept. From that time, to the present, it has been re-echoed by every critic; but I cannot but think accuracy is a higher and far more indispensable qualification. Horace's rule is a judicious one, that has been too often perverted for the sake of introducing new thoughts, and sacrificing the author's merits to the taste or convenience of the translator. They are not aware that it requires genius to contract or amplify, that it is

difficult to ſubtract from, or add to, an idea without making it obſcure or weak. Too haſty to be correct, or too deſirous of improving, they fall into the oppoſite errors. The one ſink into oblivion, while the other poſſeſs every merit but that of reſembling their original.

It is evident to all, notwithſtanding the Perſian excels the Engliſh in conciſeneſs, that when two ſhort lines are lengthened into four, ſix, or even eight, in the tranſlations, that many epithets muſt be profuſely added, many thoughts amplified, and many inſerted to ſupply the deficiencies of the original. It may be objected to this plan, that there is no merit in binding ourſelves with ſhackles that cramp and confine our efforts, and which all the addreſs of Hafez is not always able to conceal. Next, that this jingle is diſpleaſing to an Engliſh ear, and that our language is much more averſe than the Perſian, from the perpetual repetition of the ſame ſounds. To the firſt, I anſwer, this is a defect inherent in the ſubject. Certainly I would not recommend this unwieldy burthen to the Engliſh poet; but we are not now diſcuſſing the merits of the *gazel*, we are only attempting to make it known to the European ſcholar; and I confeſs, that to me the moſt wretched daub, if it conveys a likeneſs, is preferable to the portrait of the firſt maſter, when I can no longer diſcover it to be a copy. The next objection bears almoſt in an equal degree againſt the Italian ſtanza, which, though deſtitute of the eaſe and elegance of heroic verſe, is ſucceſsfully employed in the lower ſpecies of poetry. In the ſhort ode we ſhall rarely be at a loſs to find an adequate number of rhymes, in the longer we may diſcover ſome features not ſo very diſſimilar to the Perſian. The

idea of *occaſional* changes might perhaps be adopted with ſucceſs. In ſubjoining the ſpecimen, I may expoſe myſelf to the laughter of the critic: he will call it lifeleſs, dull, proſaic. I confeſs, I myſelf think it ſuch; but I think, at the ſame time, that it is an accurate and faithful copy. He muſt remark the ſurprizing affinity between the Engliſh and Perſian that can admit of ſo literal a tranſlation. The nature of our language has often forced me to be conciſer than I wiſhed. Nothing, I may ſay, has been added: whatever I could, I have preſerved. I have only to add a fervent wiſh, that the translator of Hafez may unite my accuracy with a more poetical ſpirit.

SHIRAZI.

---

*Ode of* HAFEZ.

Without our girl or glaſs, the roſe
Or jocund ſpring no joy beſtows.

Without the lark's* ſweet note, the grove
Nor mazy garden joy beſtows.

Without the tulip-cheek'd the flower,
Or waving pine no joy beſtows.

Yet ſugar-dropping lips are vain,
Unleſs a kiſs that joy beſtows.

* هزار and بلبل are often contraſted with each other; the former ſeems to approach nearer to our woodlark, the latter to our nightingale.

Wine and rose-bowers charm: yet they,
Without our love, no joy bestow.

Without the glow of living charms,
The painter's art no joy bestows.

Hafez! thy life's a wretched coin †,
That, at the feast no joy bestows.

† This expression alludes to the eastern custom of scattering money among the people at coronations and solemn festivals. Milton (Par. Lost, B. 2) makes beautiful mention of this fashion, which prevailed not only in courts, but at the marriages and private entertainments of the opulent.

غزل از دیوان جامي

---

دوش چشم من بخواب و بخت من بیدار بود
شب همه شب مونس جانم خیال یار بود

لذت شیریني گفتار او در جان بماند
الله الله ان چه لبهاي شکرگفتار بود

وه که رفت از خاطرم در خواب با من هر چه گفت
گرچه کار من همه شب تا سحر تکرار بود

روز در چشمم شب تیره‌ست بي رخسار او
اي خوش آنروزي که چشم من بران رخسار بود

خواب خوش بادت حلال اي دیده چون جامي بخواب
دید امشب آنچه عمري بهر آن بیدار بود

## *Perſian Sonnet, from the Divan of* JAMI.---- *Tranſlated by Major* OUSELEY.

LAST night my eyes being cloſed in ſleep, but my good fortune awake,
The whole night, the live-long night, the image of my beloved was the companion of my ſoul.

The ſweetneſs of her melodious voice ſtill remains vibrating on my ſoul:
Heavens! how did the ſugar'd words fall from her ſweeter lips!

Alas! all that ſhe ſaid to me in that dream has eſcaped from my memory,
Altho' it was my care till break of day to repeat over and over, her ſweet words.

The day, unleſs illuminated by her beauty, is, to my eyes, of nocturnal darkneſs;
Happy day! that firſt I gaz'd upon that lovely face!

May the eyes of JAMI long be bleſt with pleaſing viſions, ſince they preſented to his view laſt night
That object, on whoſe account he paſs'd his waking life in expectation.

## *Turkiſh Sonnet by* Bauky.

باقي

---

چنک چون ناله دمساز اولدي
سازلر ایچره سرافراز اولدي

ماه‌دن چهرهٔ زیبایي نکار
چشمي و ابرویله ممتاز اولدي

کم‌بالمزدي درونم رازن
آه کیم کوزباشي غماز اولدي

دل کرفتار سر زلف اولدي
صبر سرپنچه شهباز اولدي

باقیا مهرو وفاسن او مهک
چوق طمع ایدک از اولدي

## *Persian Sonnet by* ANVARI.

انوري

---

مرا وقتي خوشست امروز حالي
قدحها پركنيد وحجره خالي

كه داند تا چه خواهد بود فردا
بزن زود بياور باد حالي

زهي دلسوزتر از سوز هجران
مي خوشتر ز شبها وصالي

زطبع خود بخواهد كشت كردون
اكر زر و شكر كويي يا بنالي

قدح بر دست من تا بنوشم
بياد مجلس صدر المعالي

## *Miſcellaneous Plate.*

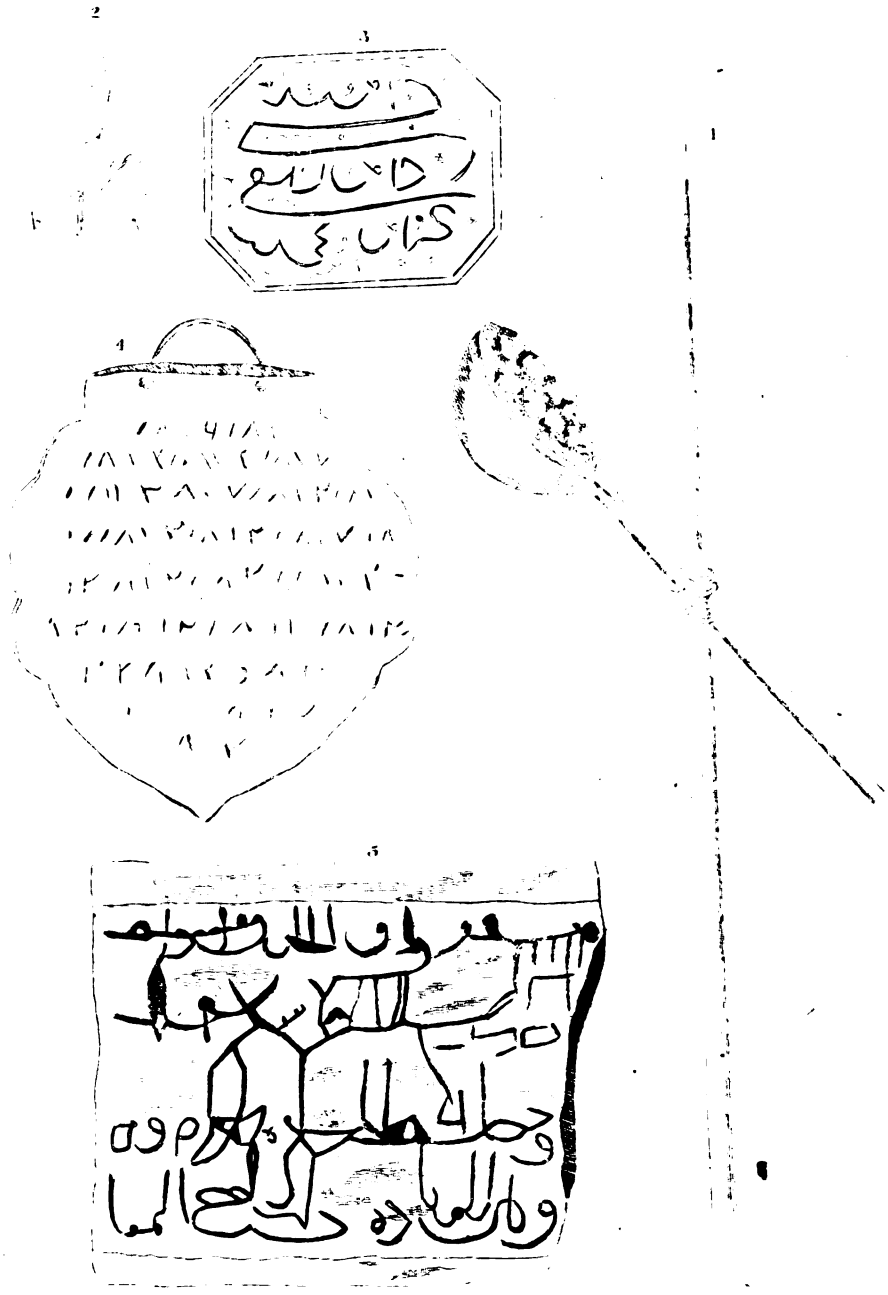
FIG. 1. A machine for the projecting of ſtones into a place beſieged, from a painting in a very ancient and valuable copy of the *Shah-Namah*—in poſſeſſion of the Editor.

Fig. 2. Explained in page 116.

Fig. 3. Inſcription on a Seal, from a Waxen Impreſſion—in poſſeſſion of the Editor.

Fig. 4. From a Manuſcript Journal, or Common Place-book, of the celebrated *Kæmpfer*, preſerved in the Britiſh Muſeum, (Sloane's Collection, No. 2923), where the following account of this figure is given: "*Inſcriptio laminæ Martis a collo geſtatæ ab Arabe, penes Abicheam, (a viro vulgari Arabe ni fallor).*"

Fig. 5. Inſcription on a Stone, preſerved in the Britiſh Muſeum: the letters are in relief, the Stone nearly 1 foot 8 inches ſquare.



## *Queries and Notices.*

*To the Editor of the* ORIENTAL COLLECTIONS.

SIR,

Being as yet only a ſmatterer in Eaſtern literature, I muſt plead ignorance in apology for troubling you and the learned readers of your Collections with my queries.—The celebrated Poet *Ferduſi* near eight hundred years ago compiled his great hiſtorick poem, the *Shah-Nameh*, from an ancient volume of Perſian Records which eſcaped the general deſtruction of books under the Mohammedan conquerors. In what character (for the language is ſaid to have been *Pehlavi)* was that volume probably written? Was it the character of which Hyde has given a ſpecimen in his "*Religio Vet. Perſarum?* or that *Pehlavi* of which an alphabet is given in "*De Fatis Lingg. Orient. Comment.?* or that character found on the coins explained by the moſt learned *De Sacy*, and on the gem deciphered by Major Ouſeley in the preceding Number of the Oriental Collections?—In the Engliſh tranſlation by Stevens (p. 98) of *Teixeira*'s Spaniſh Hiſtory of Perſia, the following paſſage occurs, on the ancient characters of that country being ſo perfectly ſupplanted by the Arabian, "that there is not at preſent (about 1590) one man in Perſia that underſtands their ancient letters: for having often ſeen ſome plates of metal, with ancient inſcriptions on them, I have made inquiry after the meaning of them; and men well

verſed in their antiquities, and very ſtudious, have told me, that was *Forz Kadin*, after the old faſhion, and therefore I ſhould find no man that underſtood it."

I have two objects in quoting this paſſage: one is, to be informed whether *Teixeira* alludes to the characters which I have above mentioned belonging to the Pehlavi, or to the ſtrange Perſepolitan characters belonging to ſome dialect yet unknown? The other is, to learn the literal meaning of the words *Forz kadin*, which, I confeſs, I have hitherto been unable to aſcertain though aſſiſted by various dictionaries?

*Feb.* 27, 1797.

I am,
SIR,
Your obedient Servant,
L. D.

*To the Editor of the* ORIENTAL COLLECTIONS.

SIR,

The poet Virgil, ſpeaking of the firſt inhabitants of Italy, tells us,

"Œnotrii coluere viri"——

And though, from the manner in which he mentions it, it ſeems to have been no ſecret to his contemporaries, I have never met with any European author that was able to inform me who theſe *Œno-*

*trians* were. If you will be ſo kind as to clear this difficulty in your next number (the word being evidently of Aſiatick etymology) you will oblige

Your humble Servant,

*March* 21, 1797.

A SUBSCRIBER.

A very ingenious correſpondent, who ſeems perfectly acquainted with the language and literature of Germany, enumerates a multiplicity of works in every department of ſcience which have appeared within a few years in that country, and which are here almoſt totally unknown—among others, many learned and valuable treatiſes on Eaſtern antiquities, philology, hiſtory, &c., with which we are as little acquainted in England, as if they had been written in Arabick or Coptick inſtead of the German tongue. The works of *Wahl*, *Tychſen*, *Herder*, *Heeren*, and other learned profeſſors, deſerve to be tranſlated into every European language: and in particular, our correſpondent propoſes the late admirable production of *Hereen* as a ſubject for any Engliſh tranſlator whoſe abilities can ſoar above an inſipid novel, a ballad, or a childiſh tale; and he laments, that the precious time of ſeveral ingenious men ſhould have been employed on theſe ſubjects, as they have proved themſelves equal to taſks of much greater importance. The Germans, perhaps, by retaining the barbarous printed character, have given to their language (naturally not the moſt ſoft) an additional appearance of harſhneſs. But the difficulty of the character may be conquered in a few hours; its uncouthneſs will ſoon become familiar; the excellent works which abound in the German language will amply repay any

trouble in acquiring a knowledge of it;—and we agree with our correſpondent, in recommending the learned, uſeful, and intereſting performance above mentioned, as one of which a tranſlation, executed with judgement and fidelity, could not fail of being rewarded by profit and reputation.

*To the Editor of the* ORIENTAL COLLECTIONS.

SIR,

About a century has elapſed ſince the learned Hyde of Oxford devoted a conſiderable portion of time and ſtudy to that work intitled in Perſian صدر *Sadder*, or, the "*hundred doors:*" he, no doubt, conſidered this volume as a very precious remnant of antiquity, ſince he has made it the ſubject of a conſiderable part of his "Religio Veterum Perſarum." Yet, ſucceeding writers ſeem to hold the Perſian work in contempt, and after a peruſal of *Hyde*, *Anquetil du Perron*, *Richardſon*, the *Comment. de Fatis. Lingg. Orient.*, the admirable works of *M. De Sacy*, and others, I am ſo perplexed with different opinions, that in ſatisfying my doubts on the authenticity of the *Sadder*, you, or any of your correſpondents, will oblige

*New Bond St.*
*March* 28, 1797.

H. I.

Whether the various works which have appeared in French and Engliſh, as continuations of the original Arabian Tales, known by

the title of "*Arabian Night's Entertainments*," are genuine or not, is the ſubject of inquiry from an ingenious correſpondent: he wiſhes, alſo, to know whether there is any manuſcript continuation of this work by Monſ. Galland; or whether the whole work, or its continuation, are to be found here in the original Arabick. To theſe queries we ſhall add that of another correſpondent, and anſwer it: "Are the *Tales of Inatulla*, ſaid to be tranſlated from the Perſian by Colonel Dow, genuine or not? They certainly are: the original work is intitled the بهار دانش or, *Spring of Knowledge*. Colonel Dow has not tranſlated above one third part of it. The avidity with which the Engliſh tranſlation and French re-tranſlation have been bought up, might encourage ſome ingenious Orientaliſt to give the remainder of theſe Tales an European dreſs.

A collection of Chineſe books, amounting to 244 volumes, is (or was lately) to be ſold at Paris; containing a complete Hiſtory of the Emperors of China; Inſtructions in the Arts, Sciences, and Commerce; Writings of the principal Philoſophers, &c. This collection was brought to Europe by Governor LALLY, and was purchaſed by the late Duc de Chaulnes for One Thouſand Louis.

The ſketches of Turkiſh poetry, communicated by I. U. ſome months ago, are, by deſire of the Author, reſerved for a future number.

SUBSCRIPTION for the Four Numbers of the "Oriental Collections" for 1797, TWO GUINEAS. The price of each Number to Non-ſubſcribers TWELVE SHILLINGS and SIXPENCE. Letters and Communications to be addreſſed to Major OUSELEY, No. 25, Upper Titchfield Street, London. This Work, and the "Perſian Miſcellanies," (price ONE POUND ELEVEN SHILLINGS and SIXPENCE), to be had of E. Harding, No. 98, Pall-Mall, London.

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## ERRATA.

### No. I.

page line
63 7 for "capture of *Coos*" read "capture of *Cyprus*.
72 in the Plate of Muſick, for *Juppah* read *Tuppah*.

### No. II.

page
122 to the Hebrew line add ארח

THE

# ORIENTAL COLLECTIONS

FOR

JULY, AUGUST, AND SEPTEMBER,

1797.

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# No. III.

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# No. III.

# ORIENTAL COLLECTIONS.

## 1797.

*The Route from Gombroon to Kirman in Persia ----From a Volume of Miscellaneous Papers, collected by the learned Dr.* HYDE, *and now preserved in the British Museum, King's Library.* 16. B. III.

THE way from Gombrone to Kerman is, viz.

1658.

*March* 4. From *Gombrone* to *Damcoy* is 2 leagues; good way; here we lay under great trees.

—— 5. From *Damcoy* to *Chauch* is 4 leagues; good way; slanting a little up from ye sea; heere we lay at the Rahdar's *; noe

* راهدار Rahdar, a toll-gatherer of the roads.

proviſſions but hennes. At 3 afternoon ſet out; from *Chauch* to *Shameel* is 8 leagues; good and plain way; about 2 leagues is a well, where is 2 waies; take the left hand. About 1 league farther is a large ſtone, where is 2 waies; one, the left hand, leads to the foote (of the) great hill near *Shameel*, and is much the farther way; the other, on the right hand, goes directly on to the place, but tis a difficult way, being a ſmall path—noe proviſſions but hennes; here we took a guide to *Sherubarbe*.

*March* 6. From *Shameel* to *Sherubarbe* is 3 leagues; goe towards foote greate hill, till come to a fall like a dry'd river, and then ſtrike directly up on the right hand, being very highe and ſteepe on both ſides like a wall, but take left hand way, and at 2 leagues end ſtrike up a ſmall hill, and keep path till come to Sherubarbe, which ſtands on ſide hill on a ſmall one, neare a ſmall river, being pleas$^{nt}$—all being bad way hitherto; noe proviſſions; here wee tooke a guide to Tazeeke.

—— 7. From *Sherubarbe* to Tangzandone is 8 leagues; firſt on a very bad hill, and then through or betwixt many hills, where runns ſalt water for about 3 leagues, where is 2 waies, leave ye left hand, where continues ye water courſe, and take the dry on the right hand, till come to a place where on the left hand ſome hight is 2 or 3 trees and a ſmall ſpring of water, which is about 4 leagues from Sherubarbe: 1 league farther is ſuch another place, with a few young date trees and a ſmall ſpring, where wee watered our horſes, and after bath$^{g}$ ſet out again and came to *Tangzandone*, where is another ſmall ſpring on the left hand over againſt 3 or 4 young

date trees, but noe houſe nor proviſſions; all the way is very bad, being a deſert; not tree, houſe, nor bird, to be ſeen; and we were forced to unloade to paſſe ſame place, great ſtones being ſo neare that it was not otherwaies paſſable; laſt league or 1½ leg^s over againſt hille, but not very bad. The watery way, 3 leagues from Sherubarbe, is a very dangerous way, where the water comes downe ſo violently at ſome times, that it carryeth away both horſe and man, (not to be paſt in the *night.)*

*March* 8. From Tangzandone to Tazerke is 5½ leagues; firſt 2 miles ſtony bad way, at end of which is a ſalt water river and ſmooth ſtony way, which you muſt keepe and not take a fare way on the right hand: and 1½ leagues farther is 2 waies amongſt ſmall hills, in good way; leave the ſtraight on and turn ſhort on left hand, being good way till come to a hill wh^ch is laſt leage; here we bated for 2 or 3 houres: all proviſſions to be had, being a ſmall village, and many date trees; heere we bated in a garden under a tree.

From *Tazerke* to *Dowlattabaud* is 8 leagues; wee ſett out at 4 afternoone, and at 1 leag^s end went over a great hill, and bad; and ſoe 2½ leag^s farther good way, where wee reſted in open aire, and early next morning went forward, and at 1 leagues end found 2 waies; take the right hand through hills, and half league farther is a way ſtraight on; leave it and ſtrike up hill on left hand, and ſoe directly over a plaine, neare an old ffoort: all proviſſions at black Tents, neare the towne, which we ſee not, or rather went not into it, but lodged in ſmall roome made with boardes.

*March* 9. From *Dowlattabaud* to *Sheake-purrunda* is 8 leag$^{s}$; goe ſtraight over the plaine amongſt the hills, all the way till come about 7 leag$^{s}$, then ſtrike directly on to the hills on left hand towards a ſmall one, twixt 2 greater; under one of which, on the left hand, is the towne, but hardly to be ſeene, till come very neare it: all proviſſions to be had, and pleaſant ſprings, and a howſe to lodg in.

—— 10. Heere at *Sheake-purrunda* we ſtayed almoſt a whole day; to *Daſht-obb* is 5 leag$^{s}$.

—— 11. A hill at firſt ſetting out; all the reſt very good way, ſtrait over the plaine: heere wee bated at a howſe, and find it a pleaſant place, being much plowd land and ſtore of water, and all proviſſions. From *Daſh-obb* to *Booſt* is 6 leags. keepe the roade till come to a river, and after croſt it goe between two ſmall hills, leaving one on the right hand, next to a tombe, (ſtanding on ſmall hille) but a good diſtance; ſoe on top the hill wee ſee a garden walle, which we went cloſe unto and left it on the right hand, and ſoe ſtruck towards further point, a ſmall hill on left hand, in way where little path appears, till come to a ſmall fall, and croſt it, with a ſmall ſlant, and ſo ſlanted it along till came to another ſmall fall and large ſandy roade, and ſoe along the roade till came a little higher up the banke on right hand, and kept the roade, being a ſmall path, till came downe a hill and ſoe over divers ſmall channells of water, which we paſſed in a darke night; this is a large towne, and much plowd land and water makes it pleaſant—all proviſſions to be had.

*March* 12. From *Booft* to *Obgirme* is 8 leag$^{s}$. all over and betwixt ſmall hills, but paſſable good way till come to the laſt two leag$^{s}$. which appeared the worſt by our goeing in a darke night; at firſt 1½ leag$^{s}$. is 2 waies that on the left hand ſtrikes to a ſmall village 2 leag$^{s}$. from *Booft*, where all proviſſions is to be had, and goes into the road-way hither. But the road on right hand ſtrikes over a ſmall river, and is the nearer way to *Kiſcoone*, which is 3 leagues from *Booft*, where noe proviſſions are to bee had, nor howſe to be ſeene, only a grove of trees, and much plowd land, and all the way is full of ſprings: heere is a hott water ſpring, very good (by report) to cure many diſeaſes, but noe proviſſions, nor people here; within a mile of this place, ſtrikes another path directly to *Negor*; and two leagues ſhort of that place is a howſe, at top a very ſmall hill on left hand, to lodge in, but no proviſſions nor people; a little before wee came to that place, wee were forced to ſtrike a little out of the ordinary way becauſe it was topt with ſnowe.

—— 13. From *Obgirme* to *Negor* is 7 leag$^{s}$. the firſt 2 over and twixt bills, the reſt over a great plaine, all very good way; about 2 leaugs after enter$^{ed}$ the plaine, wee found two waies, but left the fareſt roade on left hand, and took a ſmaller ſtraight on, by a ſmall banke and buſhes, which we kept till came hither, where hath bin a large towne, but now much decayed—all proviſſions to be had: we lodged in the Callanter's houſe.

—— 14. From *Negor* to *Kerman* is 12 leag$^{s}$. good way; at firſt keepe the right hand, till have paſt ſome hills, till come to the opening a plaine, where is 2 greate roads, leave that on the right

hand next the hill, and take that on the left, and ſoe twixt a few ſmall hills, till come to open plaine, then ſtrike directly to an old Carravanſeray, which is about half the way, and ſoe on the roade directly to the hills to the norward, where ſtands *Kirman*, being walled about and much decayed.

| | Leagues | |
|---|---|---|
| To Damcoy | 2 | |
| To Chauch | 4 | |
| To Shameel | 8 | |
| To Sherubarbe | 3 | |
| To Tangzandone | 8 | |
| To Tazerke | $5\frac{1}{2}$ | |
| To Dowlattabad | 8 | |
| | — | $38\frac{1}{2}$ |
| To Sheak Puranda | 8 | |
| To Daſht-obb | 5 | |
| To Booſt | 6 | |
| To Ob Gurrum | 8 | |
| To Negor | 7 | |
| To Kirman | 12 | |
| | — | 46 |
| | | — |
| | | $84\frac{1}{2}$ |

# *Indian Songs----Communicated by Captain* ASHWORTH.

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مخمس غلام حسين خان

كو طي كي هم كيتي بيابان خطر كي
نكلي نه كسي طرح سي يهه خار چكر كي
كلزار جهان هين رهي با پال سفر كي
پهونچي نه تجهي تك نه هوي اني اي بهر كي
چون كركل بازي نه ايد هركي نه اود هر كي

I have traverſed horrid deſerts, yet the piercing thorn of love remaineth fixed in my heart. I have travelled, and undergone various hardſhips, but have neither found a home, nor the object of my love. Like a ſhuttle-cock, I am not ſuffered to remain a moment in one place.

راگ بهيرون خيال

بالموان اجهوان آيي تهاري كارن مين
هين سكري رين جا كي
تهور تهور كي منت پروانا جانون كن بر ماي

I lie awake the whole night long, yet you do not come, my love. You find a miſtreſs wherever you go—I am ignorant who has ſeduced you *.

راک الهپاتپه

و هان وي رب ري واسطي سن تي اي کل مپندي کهمه
نهپن سکدي مپن دردي اسي مردي دلبر کن سکهلاي اي پدردي

For heaven's ſake, my love! liſten to what I ſay! I can ſcarcely ſpeak! I fear I'm dying!—Who has taught you to be ſo unfeeling?

خپال هندي

مورا جپه چاهي پپاري موري دکي زهون توري کروا
کري لوسنکر واسپج بناون اور پهولن کي هوا

My ſoul longs to claſp my beloved in my arms! I will put on my ornaments, I will prepare the bed, and the garlands of flowers.

فرد ريختته

فدا هو نپکو ايا اپک دل کسکس کي اب چلکي
لبونکي پانکي مسکي مهنکي تل کي کاجل کي

* In the Erotick compoſitions of Hindooſtan, the addreſs is generally from the lady.

One poor heart is come to ſacrifice itſelf to your beauties—to which ſhall it make an offering? to your lips, to your feet, to the *miſſy** on your teeth, to your moles, or to your flowing locks?

* A compoſition which ſtains the teeth.

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## *Tranſlation of the Hebrew Verſes given in* No. II. *p.* 179----*By the Rev. Profeſſor* MOODIE, *of* EDINBURGH.

BOAST not, ye ſons of Earth, when raiſed to power,
For ſoon may Fortune hurl you from your height:
Grieve not, though doomed to many a toilſome hour,—
By toil you earn the balmy reſt of night.

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## *Tranſlation of the ſame Verſes—By* GRANVILLE PENN, *Eſq.*

BOAST not thy pow'r, O man of might,
For downfal is the fruit of height:
Thou man of grief, endure thy woes,---
For after labour comes repoſe.

## *Letter to* W. Ouseley, *Esq. Editor of the* Oriental Collections.

*Greenock—April 25.*

SIR,

The following verſes poſſeſs no other claim to the attention of your readers than that of being literally tranſlated. Had I been able to transfuſe even a ſmall portion of the exquiſite elegance which diſtinguiſhes the originals into my verſion, they would not have required any apology.

I am,
SIR,
Yours, &c.
A. H.

### *Impromptu by Sultan* ACBER.

This Prince, whoſe mild and beneficent policy is ſtill the theme of applauſe both to Muſulman and Hindu, when engaged in hoſtilities with a neighbouring prince, directed a brave, but bigoted, *Rajeput* to conduct a body of troops acroſs the Attock. This river, as its name indicates, is the bar, or limit, which no Hindu muſt

traverſe; and the Rajeput repreſented the impoſſibility of his obeying the Sultan's orders. To this excuſe, Acber replied in the following extempore verſe:

"O'er every land great Rama reigns,
"What bar, then, ſhall our ſteps controul?
"That bar eternally remains,
"Which circumſcribes the narrow ſoul."

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## VISARJONA.

The feaſt of *Durga* is celebrated in Hinduſtan at the autumnal equinox. The hymns addreſſed to the Goddeſs are extracted from the Puranas, and many of them might vie with ſimilar compoſitions of the Greeks and Romans. On the tenth day the ſtatues are precipitated into the ſacred river, and the verſe ſung at the moment of immerſion is termed *Viſarjona*, or the *adieu*. I ſubjoin a literal tranſlation of the only one I can at preſent recollect.

"Bear hence, bright Goddeſs, thy immortal charms
"In amorous Siva's thunder-darting arms:
"But when the circling year again turns round,
"Within our peaceful walls be, Durga, found."

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[*The following free tranſlation of a Ghazel, or Sonnet, of* HAFIZ, *accompanied the Verſes above given.*]

## *Ghazel, or Ode, of* Hafiz.

THE lute in ſoftly pleaſing ſtrains
Warbled, one night, of lovers' woe:
(May he who ſung of others pains
Never theſe pains, that anguiſh know!)

My boſom burn'd with fierce deſire,—
Each object vaniſh'd from my view:
Each limb confeſs'd the latent fire,
And ſpoke the ſad deſcription true.

Surely that maid my fate has wrought,
Whoſe treſſes boaſt the light of day,—
Whoſe dimpled cheek a ray has ſought,
To drive the deepeſt gloom away.

Soon as my tranſports ſhe beheld,
She filled my thirſty goblet up:—
Fair maid! my torments you've diſpelled,
Such virtue claims the magick cup.

May heaven preſerve your gentle heart *
From every ſorrow mortals know!
What joys this world can here impart,
And what the next, may each beſtow!

But Hafiz †, when he drains the bowl,
And paints his tranſports as they fly,
Looks down on riches and controul,—
The gems of *Kaus*, the throne of *Ky* ‡.

* An Arabick ſtanza.

† The name of the poet generally marks the concluding ſtanza of a ghazel.

‡ *Ky Kaus* and *Ky Khoſru*, ancient kings of Perſia.

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As the ingenious author of this tranſlation, (whoſe future favours are requeſted) has left to the Editor the taſk of ſupplying the original Perſian, he ſubjoins it from a MS. in his own collection, obſerving at the ſame time that this ſonnet is not to be found in many copies of Hafiz's Divan. The learned Baron Revicſky has not enumerated it among the ſixteen genuine odes of Hafiz ending in the letter *alif:* and ſome Perſian criticks aſcribe it to one of the other poets who bore the ſame name. The Editor has tranſcribed it from a moſt ſplendid and beautiful copy of the Divan, actually written on the claſſick ground of Shiraz, the Poet's native city: but, he muſt confeſs, that it is placed out of the general order in the margin, and ſeems to have been added to the original number of the odes.

## *Ode of* Hafiz.

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شب از مطرب که دل خوش باد ویرا
شنیدم ناله دلسوز نی را

چنان درجان من سوزش اثر کرد
که بی رقت ندیدم هیچ شی را

حریفی بد مرا ساقی که دران شب
ز زلف و رخ نمودی شمس و دی را

چو شوقم دید در ساغر می افزود
بگفتم ساقی فرخنده پی را

رهانیدی مرا از شرهستی
چو بیمودی بیابی جام می را

عفاک الله عن الشر النوایب
جزاک الله فی الدارین خیرا

چو بی خود گشت حافظ کی شمارد
بیک جو مملکت کاوس و کی را

# *On the ancient Sculptures of* BEYSITOUN—
## *By* W. OUSELEY, *Esq.*

AT the foot of the mountain of Beysitoun, about a league distant from the town of Kirmanshahan, in the province of Curdistan, and on the right of the road from Hamadan to Bagdad, are still to be seen some ancient sculptures, which have excited, in a high degree, the curiosity of travellers and antiquaries. Many suppose them to be the same which, according to Diodorus Siculus, were hewn in the mountain of *Baghistan* by order of queen Semiramis; whilst others, adopting a modern tradition of the Persians, ascribe their origin to *Khosru Parviz*, (called by the Greek historians *Chosroes*) who began to reign about the year 590 of the Christian æra.

From the various testimonies of M. Otter, D'Anville, Pere Emanuel de St. Albert, Mr. Ives, the Abbé de Beauchamps, Pietro della Valle, and many other ingenious Europeans, it appears that the descriptions of our travellers sufficiently agree with the accounts given by Eastern writers. The learned M. de Sacy has collected, in his admirable "*Memoires sur diverses Antiquités de la Perse*," all that has been published on the subject of these sculptures by the European writers enumerated above, and compared their descriptions and opinions with the traditions mentioned by *Hamdallah Mustoufi*, the

Perſian geographer, and by *Khojeh Abdulkurreem*, the Caſhmerian traveller, who viſited Perſia in the train of Nadir Shah, and whoſe narrative has been tranſlated into Engliſh by the ingenious Mr. Gladwin. Before I proceed to lay before the reader a more ancient writer's account of theſe antiquities, I ſhall inform him, on the authority of Mr. Ives, Otter, and the others above mentioned, that in a vault or receſs hollowed in the rock, three figures are to be ſeen, carved in relief on a large cornice, of which the middle one ſeems to repreſent a king, that on the left a queen, and the third an officer or perſon of high rank. Near theſe is an equeſtrian ſtatue of gigantick ſize, armed at all points—beſides trophies, camels, elephants, and the figures of ſhepherds with their flocks, &c. In another receſs of the rock are different figures, with various inſcriptions: all theſe are cloſe to a ſtream which guſhes from the mountain, and runs in an artificial channel hollowed in the rock. Some of theſe ſculptures repreſent archers—others, muſicians performing on the harp---and others; hunters purſuing deer. There are alſo coloſſal figures of angels. "It is aſtoniſhing," ſays Khojeh Abdulkurreem*, "to ſee "the apartments with arched doors, and windows, and the reſervoirs "that are excavated in this mountain: alſo the ſtatues of Khuſro "and Shiren are of workmanſhip greatly excelling the ſculptures "that I have ſeen," &c.

When Semiramis (according to Diodorus Siculus †) proceeded on her march towards Media with a numerous army, ſhe encamped

* Memoirs of Khojeh Abdulkurreem, &c.—12mo. Lond. 1793. p. 112.

† Η δε Σεμιραμις επειδη τοις ἔργοις επιθηκε τερας ανεζευξεν επί Μηδιας μετα πολλῆς δυναμεῶς. καταντησασα δε προς ορος το καλουμενον Βαγίσανον· &c. Lib. II.

near the mountain of *Baghiſtan*, and formed there a delightful garden, watered by a conſiderable ſpring of water: in the rocks of this mountain ſhe cauſed her own ſtatue to be cut, ſurrounded by an hundred guards, with an inſcription in Syrian characters, &c.

Thoſe who wiſh to trace the various opinions of ingenious antiquaries on the probable origin of theſe remains, muſt conſult the learned work of M. de Sacy before quoted. It is, in this place, merely my intention to relate the Perſian traditions concerning the ſculptures at Beyſitoun, and to prepare the reader for a romantick ſtory which is to follow in the next article of theſe Collections. Although it may appear that this ſtory has been adapted to the ſculptures, I muſt here remark that it is of conſiderable antiquity among the Perſians, ſince we find it noticed by the venerable *Tabari**, the father of Eaſtern hiſtorians, who, after celebrating the charms of *Shireen*, one of king Khoſru's wives, informs us:

که فرهاد بروي عاشق شد و فرهاد از بهر شيرين کوه بي ستون چندانی بکندست
که هر پارهٔ سنگ که فرهاد از ان کوه بينداخت است الرا بصد مرد نتوانند برداشتن

* This celebrated hiſtorian was born in the year of the Hegira 224, (of Chriſt 838.) Though by birth a Perſian, he compoſed his *Tarikh*, or Chronicle, in the Arabic language; but the original work is ſuppoſed to be loſt, as fragments only of it can be found: it exiſts, however, in the admirable Perſian tranſlation, made a few years after the death of Tabari, compriſed in two large volumes. The copy which I quote was given to me, with many other rare and valuable manuſcripts, by my amiable and ingenious friend Captain Jonathan Scott, late Perſian Secretary to Mr. Haſtings in Bengal, and the tranſlator of Feriſhta's Hiſtory of Deccan. From the Second Volume of Tabari's Chronicle, (relating the tranſactions ſince the birth of Mohammed) Elmakin, an Arabian writer, has chiefly derived the materials for his Hiſtory of the Saracens, which was publiſhed with a Latin verſion by the learned Erpenius.

"That Ferhad became enamoured of her, and for her ſake ſo "cut away the mountain of Beyſitoun, that an hundred men could "not raiſe one of the pieces of ſtone which he flung down."

The poet Nizami, who flouriſhed in the twelfth century of our æra, deſcribes at conſiderable length, in his romance of *Khoſru Shireen* *, the labours of Ferhad, his paſſion for Shireen, and the ſculptures of Beyſitoun. The writer next in antiquity who mentions them, (and who had himſelf ſeen them) is *Zakaria ben Mohammed al Cazvini*, from whoſe valuable work, the *Ajaieb al Makhloucat* †, or Wonders of Creation, the following paſſages are extracted.

جبل بیستون ــــــ این کوه در میان همدان است و حلوان ــــــ و در
تواریخ عجم اورده‌اند که کسري پرویزرا خطبه بود نام او شیرین و سنک تراشي
بود و فرهاد نام بروي عاشق شد کسري ازین معني خبر یافت ــــــ &c.

"*The mountain of Beyſitoun*"—This mountain is ſituated between Hamadan and Hulwan, &c. And in the chronicles of Perſia it is recorded that *Khoſru Perviz* had a miſtreſs whoſe name was *Shireen*, and that a certain ſtatuary or ſtone-cutter, whoſe name was *Ferhad*, became enamoured of her: when the king heard this, he was

* This beautiful poem conſiſts of about 7300 couplets. There are ſeveral copies of it in my collection, ſome in diſtinct volumes, and others compriſed among the پنج گنج *Punje Gunge*, or *Five Treaſures*, of Nizami.

† A ſhort account of this work has been given in No. II. of theſe Collections, page 131. A beautiful copy of it is preſerved in the Britiſh Muſeum, Halhed's Collection, Plut. 5603.

afflicted, and expreſſed his trouble to ſome of the courtiers: one of them ſaid, as this man is a ſtone-cutter, let his life be employed in the exerciſe of his art. Ferhad was then brought before the king, who told him that, as the path over the mountain was obſtructed by great maſſes of ſtone, it would be neceſſary to have them hewn away, and the paſſage cleared. Ferhad replied, that he would remove the very heart of the rock from the king's path,—but on condition, that the lovely Shireen ſhould be the reward of his labours; adding, that no one elſe could be found capable of performing ſuch a taſk. The king conſented, and pointed to the mountain of Beyſitoun. Then Ferhad began his work by conſtructing a receſs or chamber in the rock, wherein he carved the figure of Shireen in the front of the receſs, ſurrounded by attendants and guards; and in the center, an equeſtrian figure of Khoſru, clothed in armour, and of ſuch exquiſite workmanſhip, that the nails and buttons of the coat of mail are plainly to be ſeen; and whoſoever looks on the ſtatue would imagine it to be animated. This chamber and theſe ſtatues remain to the preſent day. As Ferhad continued to hew away pieces of the rock, which were like ſo many columns, the taſk was ſoon performed. The veſtiges of the chiſel remain, ſo that the ſculptures appear recent," &c.

چون بدان مقام رسیدم انرا ازین صفت دیدم که یاد کردم نظامي
گویدـــــ

"When I viſited this ſpot and beheld theſe things, the lines of the poet Nizami occurred to my memory:

ز هر بقعه شدندي سنک سايان
بديدندي در و انکشت خايان
زسنک و اهنش حيران شدندي
بدان سرکشته سرکردان شدندي

"From every quarter came the moſt expert ſtatuaries and poliſhers "of marble: beholding the works (of Ferhad) they bit the finger "of aſtoniſhment; they were amazed at the effects of his chiſel "on the marble, and were confounded at the works of that diſ-"tracted lover."

The taſk of Ferhad being completed, king Khoſru became uneaſy, and expreſſed his affliction: one of the courtiers preſent repaired to the mountain, and abruptly telling Ferhad that his beloved Shireen was dead, the unhappy lover deſtroyed himſelf with the pick-axe which he held in his hand.

و اين اثار و قصر شيرين و جوي شير که فرهاد لورده است تا اين زمان باقي است

"And theſe monuments of antiquity, and the *Keſr-i-Shireen*, "or villa of Shireen, and the ſtream called *Joui-Sheer*, or *ſtream* "*of milk*, which Ferhad had cauſed to flow, all remain at this "day.—

To this extract I ſhall add a ſhort paſſage taken from another part of the ſame work; where, after informing us that the *Keſr-i-Shireen*

was conſtructed by Ferhad, and the ſtatue of Khoſru's celebrated horſe *Shebdiz* carved in the mountain of Beyſitoun, our author adds,

و در ان ایوان بر دیوار صورت شیرین کرده‌است در غایت خوبي کویند شخصي
بران صورت مفتون شد بیني ان صورت بشکستند وتا این زمان
شکسته است

" And in that portico or chamber, againſt the wall, is the ſtatue
" of Shireen, which he carved, of exquiſite workmanſhip; and
" it is ſaid that ſome perſon being tranſported by its beauty *,
" broke off the noſe of the ſtatue, which continues mutilated at
" this day."

* It is more probable that the ſtatue was defaced by ſome enthuſiaſtick and bigoted Muſulman.

## *The Loves of* KHOSRU *and* SHIREEN *----*Tranſlated from the* Shah Namah Neſr, *a Perſian MS. preſerved in the Britiſh Muſeum, and marked Hyde. Royal.* 16. B. XIV.----*By the ſame.*

WHEN I ſolicited permiſſion from the truſtees of the Britiſh Muſeum, (a literary inſtitution as liberal as it is ample) to tranſcribe the *Shah Namah Neſr*, my deſign was to tranſlate and publiſh the whole, as, from the romantick nature of the work, I had reaſon to hope that it would be acceptable to thoſe who read merely for amuſement, whilſt to the Orientaliſt and antiquary it would offer itſelf with the powerful recommendation of its original learned and venerable poſſeſſor, the celebrated Dr. Hyde, of Oxford; who, in his *Hiſtoria Religionis Veterum Perſarum*, has given from it the life of Zoroaſter, and ſtyled it *rariſſimus liber*. Although I ſhall occaſionally give extracts in the Oriental Collections from this valuable manuſcript, I have not relinquiſhed the deſign of publiſhing, in a diſtinct volume, both the Perſian text and a literal tranſlation. It will, therefore, be ſufficient here to obſerve, that this work is a proſe

* This article and the Geographical Extracts which follow, are placed in ſucceſſion after the account of Beyſitoun, as they ſerve to illuſtrate one another.

abridgment of the great heroick poem by Ferdousi, entitled the *Shah Namah*, or Book of Kings; consisting of above 60,000 couplets, and containing all the ancient traditions of Persia, romantick and historical, from the earliest times until the Mohammedan conquest. This abridgment differs considerably from the *Montekheb Shemshir Khani*, or *Towarikh Shah Namah Tawakol Beg*, of which I shall hereafter give some account. It appears to have been expressly composed for Dr. Hyde, at the request of an English gentleman, by a *Parsi* at Surat; and there is not, most probably, a third copy of it in the world.

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*The loves of* KHOSRU *and* SHIREEN—*The Death of* FERHAD—*And the murder of King* KHOSRU *by his Son* SHIROUIEH.

"HISTORIANS, and those who relate ancient traditions, thus inform us, that when Hormuz the king had driven forth his son Khosru Parviz * from the city, the prince became very pensive and full of melancholy thoughts. And while he was reflecting on his situation, he suddenly fell asleep, and his grandfather Nushirvan (surnamed the just) appeared before him in a dream, and said, "O my son, why art thou thus melancholy and dejected? Banish "all sorrow from thy mind. Four things shall be thy portion, "each of which is equal in value to the empire of Iran. I now "declare to thee these tidings!—In place of the horse which you

* Khosru, (خسرو) whom the Greek writers call *Chosroes*, began to reign in the year of Christ 590.

" have loſt you will get two, one called *Shebdiz* *, the other *Gul-*
" *goon* †. The nails of your favourite harper have been cut off—
" but you ſhall find two others unequalled in the world, one called
" *Barbud*, the other *Nekiſa*. The third gift that awaits you is a
" painter more ſkilful than *Mani* ‡, of Cheen. And the fourth
" bleſſing which you are to enjoy, is a female named *Shireen* §, far
" ſuperior to any woman who has yet exiſted, at whoſe tranſcen-
" dant beauty even the ſun is confounded."

When Khoſru Parviz awoke from his dream, he was aſtoniſhed, and ſaid to himſelf, " This viſion of my anceſtor may not deceive " me: the dream may yet be fulfilled." When he thought on this, he was pleaſed, though filled with reſentment againſt his father.— Proceeding on the road towards Madaien ‖, he happened to meet the painter *Shapour*, who deſcribed to him the charms of Shireen with many eulogiums. When Khoſru heard theſe praiſes from Shapour, he deſired him to deviſe ſome plan for obtaining Shireen. Now, while Shapour contrived this, the whole ſtory of the tranſaction is minutely related, in the work called *Khoſru Shireen*, by the poet *Nizami* ¶, to whom God be merciful! But as the narrative is of

* Shebdiz, (شبديز) of a dark or blackiſh colour.

† Gulgoon, (گلگون) roſe coloured.

‡ Mani (مانى) So the Perſians call *Manes*, the celebrated Hereſiarch, who founded a religious ſect in the third century. They deſcribe him as a painter of ſuch admirable ſkill, that he exhibited his pictures as works ſent from heaven.

§ Shireen, (شيرين) literally *ſweet*.

‖ Not far from the modern Bagdad.

¶ See the preceding article of theſe Collections, p. 214.

considerable length, we ſhall at preſent ſomewhat abridge it, *leſt the reader ſhould get a head-ach* *.

Now we return to the thread of the ſtory:—Hiſtorians relate, that Khoſru, with his heart incenſed againſt his father, proceeded to Madaien, and there remained with Shireen, whoſe aunt was *Mahin Banoun*, till ſuddenly king Hormuz died. When the news of his death reached Khoſru, he ſet out for *Iran* that he might be enthroned; and in a propitious and lucky hour he ſeated himſelf on his father's throne, and placed the golden diadem upon his head. All the great nobles and the learned men preſented themſelves before him, congratulated him, and paid him homage. Then king Khoſru laid the foundation of juſtice and generoſity, and held the dominion for eight and thirty years. Barbud and Nekiſa, the muſicians, came and played before the king: after that he ſent for Shireen, and ſhe demanded of her aunt the two horſes *Shebdiz* and *Gulgoon*. Mahin Banoun delivered them to her, and ſhe came with them to Khoſru. Shireen † wiſhed to have a palace in another place, and the king granted her requeſt. She then ſaid, "I long ſo paſſionately to in-
"dulge in *milk*, that without it I can not be at reſt: now, ſince on
"the mountain of *Beyſitoun* there is a multitude of cows and ſheep,
"I wiſh that ſome perſon could be found, who might hollow out

* تا خواننده را دردسر نیفزاید As this paſſage is repeated in almoſt every third or fourth page of the original MS. I have taken the liberty of omitting it in ſeveral parts of my tranſlation.

† Here the Perſian abridger digreſſes from the *Shah Namah*, and introduces the epiſode of Ferhad, Beyſitoun, &c. which he borrows from the poem before mentioned by Nizami.

"and dig a channel in that mountain, ſo that milk being let into "that channel, I may drink of it as of a rivulet: after that I ſhall "reſide conſtantly with you; but till my wiſh be gratified, you "muſt not approach me."

When Khoſru Parviz enquired for a perſon who could excavate the mountain, Shapour, the painter, preſented the ſtatuary called *Ferhad** to the king, who gave into his charge the mountain of Beyſitoun. Now, Ferhad having beheld the face of Shireen, fell ſo paſſionately in love with her, that he became inſane. Whilſt he laboured in hollowing the mountain, every time that he ſtruck with the pick-axe, he ſtruck in the name of Shireen; and whilſt he ſmoothed away the rock, he exclaimed, "alas! Shireen!"—and then ſtruck again. Thus, without forgetting one moment to call upon her name, he cut through the mountain of Beyſitoun, and the *ſtream of milk* † was let to flow.

Theſe circumſtances being related to Khoſru, ſome one ſaid that Ferhad was enamoured of Shireen, and diſtracted with admiration of her beauty. When the king heard this, he aſked if any perſon could be found who would ſo contrive by ſtratagem or fraud that Ferhad might be deſtroyed. A certain old woman, experienced in the ways of deceit, came before the king and ſaid, "I will engage "to trample this ſtatuary under foot, ſo that his life ſhall quit his "body." Khoſru the king having made her ſome preſents, en-

* Ferhad, فرهاد

† *Joui-Sheer*, جوي شير See the preceding article, p. 216.

couraged her to hope, ſaying, " If by any contrivance or ſtratagem " you effect his deſtruction, I'll heap ſo many favours and gifts " upon you, that your old age and infirmities ſhall be forgotten, " and the cord of your poverty ſhall be cut."

Then this treacherous old woman proceeded to the mountain of Beyſitoun, where ſhe beheld Ferhad, who hewd away the rock, repeating the name of Shireen—ſtill ſtriking with his pick-axe and exclaiming, " Alas! Shireen!"—The old woman coming behind him, ſaid, " O Ferhad! what madneſs is this, or why do you call " on the name of Shireen? for where is ſhe?—two weeks have now " elapſed, and the third week paſſes away, ſince Shireen died: and " Khoſru the king having put on the ſable robes of mourning, will " grieve for her till the third week ſhall have paſſed away."—When Ferhad heard this from the old deceitful wretch, he uttered doleful ſighs, and flung on the ground the mattock which he held in his hand, and precipitated himſelf from the mountain of Beyſitoun; when, in conſequence of falling from the mountain, he gave up his ſoul to God, and as a true lover died for his beloved. Then, as it is related, the handle of the mattock which he had flung upon the ground, being made of pomegranate wood, took root on that ſpot, and became a flouriſhing young tree, and put forth branches. It is ſaid that this pomegranate tree is very fruitful and productive; and that if any perſon being ſick ſhould place himſelf beneath its ſhade, the diſeaſe would depart from him. Then, when king Khoſru heard that Ferhad had unthinkingly ſacrificed his ſweet life for the ſake of Shireen, he was pleaſed with the news, and liberally

rewarded the old woman. But Shireen, on hearing it, was much afflicted, wept, and lamented.

Now that king Khofru had freed himfelf from Ferhad, the ftory being tedious, we fhall abridge it *that the reader may not get an head-ach.*

Hiftorians * relate that Khofru Parviz had had another wife, whofe name was *Mary* †, and by her one fon. At his birth the mother died, and the child was brought up till he became tall and very ftrong, and able to command: the king gave him the name of *Shirouieh* ‡. It happened one day that this prince of inaufpicious deftiny beheld the fair Shireen, and being enamoured of her, fent her a meffage. Shireen was incenfed with anger, and fpurned the meffenger from her with contempt. The bafe Shirouieh then refolved within himfelf that he would kill his father Khofru, in order that Shireen might fall into his hands; as during the life of the king he could not hope to obtain her. With this refolution, he found an opportunity one night when Khofru was fleeping alone, and ftabbed him in the fide with a dagger, fo that he expired §. When

* Here the digreffion ends, and our Parfi abridger returns to the Shah Namah of Ferdoufi.

† Mary *(Mareem)* مريم a Chriftian princefs, daughter of the Greek emperor Maurice.

‡ Shirouieh, شيرويه called by the Greeks *Siroes*.

§ This tranfaction is faid by fome to have happened at *Samarra*, or *Sarmanray*, on the banks of the Tigris, not far from Bagdad: where, in the ninth century of the

the nobles and great men heard of this murder, they put themſelves into mourning for the monarch, and placed his body in a tomb. Then Shireen arrayed herſelf in the ſable garments of affliction, reiterated her lamentations for the king, and mourned for him during one month. After that, as it is related, the wicked and deteſtable Shirouieh ſent another meſſage to Shireen, ſaying, "Now, come! "let you and I live together." On hearing this, ſhe was afflicted, and knew not what courſe to purſue, or where to find a remedy for her misfortunes. After ſome time, ſhe ſent back an anſwer to that foul dæmon, ſaying, "Whatever you deſire is right, and what you "wiſh, that I ſhall do, and implicitly obey your commands. But "I have one favour to aſk, which if you grant, I ſhall then more "readily comply with your deſires: my requeſt is, that I may pay "a viſit to the deceaſed monarch, and when I return, then I ſhall "obey your orders."

Chriſtian æra, (A. Heg. 247) another parricide, the Khaliff, *Al Montazer*, when about to aſcend the throne of his murdered father *Motavakel*, accidentally caſting his eyes on a beautiful carpet, part of a booty taken from the Perſians, ſaw embroidered on it the figure of a king on horſeback, with a diadem on his head, and an inſcription round the border. A perſon ſkilled in the Perſian language being called, explained at the Khalif's deſire this writing in the following Arabick words:

انا شيرويه بن كسري قتلت ابي و لم اتمع بالملك الا ست اشهر

"I am Shirouieh, the ſon of Khoſru—I ſlew my father, and did not reign longer "than ſix months."

The Khalif's guilty conſcience induced him to regard this circumſtance as an evil omen; which the termination of his reign in a few months after, is ſaid to have verified.—Vide *Elmakini Hiſt. Saracen.*

When Shirouieh heard this he consented, and said, "Having performed your visit to the king, hasten back to me, for I am enamoured of you to distraction." Then Shireen robed herself in white, and kept concealed about her a bright-bladed dagger, and proceeded on her pilgrimage to the tomb of the king. When she came there, she kissed the feet of Khosru, and placing herself by the body of that virtuous monarch, plunged the dagger into her own side, and throwing her arms around his neck, in that situation expired. When it became late, some of Shireen's attendants who waited without, looking in vain for her return, entered the tomb, and found that she had united her soul to that of Khosru.

Hopeless and dejected they hastened to Shirouieh, and related all that had happened. He was much afflicted at the loss of Shireen; when he laid aside the mourning which he had put on for her, he ascended the imperial throne, &c. &c.

## *Geographical Extracts from the Persian Manuscript intitled* Nozhat al Coloub *—*Translated by the same.*

THE work from which these extracts are given, is divided into three parts: the first treats of astronomy; the second, of anatomy; and the third, of geography. This is the MS. quoted by M. D'Herbelot, who styles the author *le Geographe Persan;* and used by the learned M. de Sacy in illustrating his excellent *Memoires sur diverses Antiquités de la Perse.* Some passages from it, relative to Istakhar or Persepolis, have been given also by M. Langles in the *Magazin Encyclopedique.* Although my copy is very finely written, I am aware that, like every other Eastern MS. (except perhaps the Koran) it affords many instances of error in the pointing, by which proper names are much disfigured:—thus, in the following extracts, we find *Khafekein* for *Khanekein*, *Yacouma* for *Bacouba*, &c. I have, however, exactly followed the MS. in this place, and shall, in a future number, correct the errors, as I shall collate my copy with one in the collection of a friend, and have reason to expect

* نزهت القلوب By Hamdallah al Mustoufi, (حمدالله المستوفي القزويني) a native of Cazvin, and the celebrated author of the (تاريخ كزيده) *Tarikh Gozideh*, or *Select Chronicle*, an historical work of the highest reputation.

another from India in the courſe of a few months. That from which I have extracted theſe paſſages was probably brought to Europe by the celebrated Chardin, as I purchaſed it in 1795 with the *Guliſtan*, (filled with his original notes) the *Boſtan*, and ſome other MSS. in moſt of which are to be found his name and ſeal. Of his notes on the Guliſtan a few have been publiſhed in No. II. of theſe Collections, page 93.

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شاهراه جنوبي من سلطانيه الي همدان

The great ſouthern road from Sultanieh to Hamadan.

از سلطانيه تا ديه يحشه پنج فرسنک از و تا رباط اتابک محمد بن المزکر چهار فرسنک از و تا ديه کرکهر بولايت همدان چهار فرسنک از و تا ديه صباحي همدان پنج فرسنک از و تا همدان شش فرسنک جمله باشد از سلطانيه تا همدان سي فرسنک

From *Sultanieh* to the village of *Iaheſheh* - - - 5 Farſangs
—— thence to the caravanſera or inn, erected by the Atabek Mohammed ben Almoziker - - 4
—— thence to the village of Gurgaher, in the diſtrict of Hamadan - - - - - - - - - - - 4
—— thence to the village of Subahi, alſo belonging to the diſtrict of Hamadan - - - - - 5
—— thence to Hamadan - - - - - - - - - 6
Total from Sultanieh to Hamadan *thirty* * farſangs.

* The reader may perceive an error in our author's calculation.

ثم من همدان الي قصر شيرين

Then from Hamadan to the *Kefri Shireen*, or palace of Shireen.

از همدان تا شهر اسداباد هفت فرسنک ڭريوه ڭوه الوند درين راه است از و تا ديه ڭنڭر اول ڭردستان شش فرسنک از و تا شهر جمجمال چهار فرسنک از و تا ديه ڭرمان شاهان شش فرسنک از و تا صفه شبديز که صورت خسرو شيرين دران جا بر سنک تراشيده در دست راست بيک فرسنڭش مرحله ايست و دو چشمهٔ اب که اسپان ڭرداند از زير صفهٔ شبديز بيرون مي ايد و از ڭرمان تا چڭارش شش فرسنک و از و تا ديه حيارڭاوان پنج فرسنک از و تا ديه ڭريد و خرشان شش فرسنک و از و تا شهر حلوان که اول عراق عربيست تا قصر شيرين پنج فرسنک و از اين جا جدا ميشود از همدان تا قصر شيرين براه بغداد تا شهر خانقين پنج فرسنک و از و تا رباط حلولان که سلطان ملک شاه سلجوقي ساخت پنج فرسنک از و تا هروسه پنج فرسنک شهر امان بدست راست بدو فرسنک مرحله ايست تا شهر يعقوما هفت فرسنک جمله باشد از قصر شيرين تا بغداد سي فرسنک و از همدان هشتاد و هشت فرسنک و از سلطانيه صد و هژده فرسنک ——

From Hamadan to the town of Afadabad - - - 7 Farfangs
(In this road begins the afcent of the mountain of Alvend)
—— thence to the village of Kongour, the firft place of Curdeftan - - - - - - - - - - - 6
—— thence to the town of Chemjemal - - - - 4
—— thence to the town of Kirman Shahan - - - 6
—— thence to the *Sofa of Shebdiz* (where the ftatues of Khofru and Shireen are carved in ftone, at a farfangs diftance on the right hand, and two

| | Farſangs |
|---|---|
| ſprings of water, which turn mills, flow from beneath the Sofa of Shebdiz) - - - - - - | 1 |
| From Kirman Shahan to Chekareſh - - - - - - | 6 |
| —— thence to the village of Heyar Kavan - - - | 5 |
| —— thence to the villages of Gireed and Kherſhan | 6 |
| —— thence to the city of Hulwan, which is the firſt of the province of Arabian Irak, to the Keſri Shireen - - - - - - - - - - - | 5 |
| Here we turn off from Hamadan to the Keſri Shireen by the road of Bagdad, as far as the city Khafekein - - - - - - - - - - - | 5 |
| —— thence to the caravanſera of *Hulwalan*, which was erected by Sultan Malek Shah, of the Seljukian family - - - - - - - - - | 5 |
| —— thence to Heruſeh - - - - - - - - - - | 5 |
| The town of Sheheraman is on the right hand at a diſtance of two farſangs - - - - - - - | 2 |
| To the town of Iacouma - - - - - - - - - - | 7 |
| The total, from Keſri Shireen to Bagdad | 30 |
| And from Hamadan - - - - - - | 88 |
| And from Sultanieh - - - - - - - | 180 |

ثم من بغداد الي النجف

Then from Bagdad to Nejef.

از بغداد تا دیه صرصر ده فرسنک از و تا دیه خواشه هفت فرسنک از و تا شطالغبل
هفت فرسنک شهر بابل بردست راست برنیم فرسنک این مرحله بر کنار فراتست از شط

الفيل تا شهر حله دو فرسنک از و تا شهر کوفه هفت فرسنک و بوس که مقام نمرود بوده و ابراهيم خليل الله‌را انجا به اتش انداخته در دست چپ بيک فرسنک اين طريقست و از کوفه تامشهد امير المومنين علي عليه السلام که سربيان نجف است دو فرسنک جمله باشد از بغداد تا مشهد نجف بيست و شش فرسنک و از همدان صد و چهارده فرسنک و از سلطانيه صد و چهل و چهار فرسنک

| | |
|---|---|
| From Bagdad to the village of Serfer - - - - | 10 Farfangs |
| —— thence to the village of Khouafheh - - - | 7 |
| —— thence to the *Shatt al fil* (elephant's bank) - | 7 |
| The city of Babylon is on the right hand, at the diftance of half a farfang; this journey is along the bank of the river Euphrates | |
| From Shatt-al-fil to the town of Hilleh - - - - | 2 |
| —— thence to the city of Cufa - - - - - - - | 7 |
| *Bous*, which was the refidence of Nimrod, and the place where Abraham (furnamed the friend of God) was caft into the fire, is on the left hand of this road, diftant - - - - - - | 1 |
| From Cufa to *Mefhid*, or burial place of the Commander of the Faithful, Ali, on whom be the peace of God, which place is ftyled Nejef | 2 |
| Total from Bagdad to Mefhid Nejef | 26 |
| And from Hamadan - - - - - - | 114 |
| And from Sultanieh - - - - - - | 144 |

[*To be continued.*]

## *Indian Fakireſs.*

THE ſevere and extraordinary acts of penance to which the Fakirs of Hindooſtan frequently condemn themſelves, have been noticed by various travellers; and one curious inſtance has been already mentioned in No. I. of this Work, p. 83.

The engraving annexed repreſents a female of that country, who having refuſed to burn herſelf on the funeral pile of her huſband, repented ſoon after of her *puſillanimity*; in expiation of which ſhe reſolved to conſume life by ſlow degrees, her body being ſuſpended from a tree by a rope paſſing under her arms, and waſted by the ſmoke of a fire burning juſt beneath her. The original painting (by an Indian artiſt, ſaid to have been done from the life) is now in the collection of W. Ouſeley, Eſq. It repreſents the face, hands, and feet, of a lead or aſh colour—the hair dark—and the dreſs reddiſh: ſhe ſtands on one foot, the other being tied up.

INDIAN FAKIRESS.

## *Explanation of the* CUFICK *Lines given in p. 35 of* No. I.----*By Professor* TYCHSEN, *of Rostock* *.

IT may appear strange to the European reader that an inscription so unimportant and uninteresting as the following, should have been thought worthy of considerable pains in decoration with gold and colours, and written originally with as much elegance as the stiff and rectangular Cufick character would admit. This explanation is extracted from a letter of that eminent Orientalist, Professor Olaus Gherardus Tychsen, of Rostock, to W. Ouseley, Esq. in which the learned German, equally modest as ingenious, offers his translation with the utmost diffidence.

* This learned Orientalist has long been celebrated for his peculiar skill in decyphering the most obscure and difficult inscriptions in the Cufick, or ancient Arabian character. His various treatises on *Mohammedan Coins*, his *Elementale Arabicum*, and *Quatuor Opuscula* on Eastern antiquities, &c. are universally known and admired on the Continent. Having lately directed his studies to the investigation of Persian antiquities, the explanation so long desired of the Persepolitan inscriptions may be expected from his ingenuity and perseverance, sufficiently proved in the *Lucubratio de cuneatis Inscriptionibus Persepolitanis.*

Die l. cit. p. 35 Stehende Cufiſche Schrift iſt völlig calligraphiſch, nur Schade, daſs Sie hin und wieder etwas gelitten hat. Ich möchte Sie *ſalvis rectioribus* ſo leſen :

انّا اعطينّاك الصّويق
فضّل لونك واكر (ار)
ار سابك هو الانيق

" Profecto nos donamus te ptiſana.
" Præfer (eam) pro tua debilitate, et mane
" Veſperique ſitim tuam expleat, ſitque grata ! ".

Weil صويق auch *polenta* bedeutet ; ſo Könnte das erſte wort der Zweiten Zeile فكل *itaque comede* geleſen werden, wenn nur das Wort in der dritten Zeile سابك eine ſolche Bedeutung Zulieſſe.

Meine Auflegung mag wahr oder falſch ſeyn : ſo bleibt dieſe Schrift auf einem pappendeckel immer eine merkwurdigkeit. Haben ſie ſonſtige Erklarungen davon erhalten ; ſo theilen ſie mir ſolche gutigſte mit—&c.

# *Description of the Throne of King* SOLOMON *---- *Translated from the Persian MS. intitled* بيت المقدس *or the History of Jerusalem—By Captain* W. FRANCKLIN.

THIS famous throne was the work of the Dæmon Sakhur; it was called *Koukubal-Jinna* †: the beauty of this throne has never been sufficiently described; the following are therefore the particulas.—The sides of it were of pure gold, the feet of emeralds and rubies, intermixed with pearls, each of which was as big as an ostrich's egg. The throne had seven steps; on each side were delineated orchards full of trees, the branches of which were composed of precious stones representing fruit ripe or unripe: on the tops of

* If it were necessary to demonstrate the powers of an Asiatick imagination, or fertility of invention, the Editor might give many additional proofs of both from the descriptions of other Eastern thrones: but he believes the reader will be contented with this specimen. The Persian poets have freely indulged their fancy in describing the magnificence of Gemshid's throne (تخت جمشيد) at Istakhar or Persepolis: and the gravest historians dwell with seeming pleasure on the splendour of that constructed by Khosru Parviz about the year 600 of our æra; which, however, not being the work of supernatural artists, might only boast of as much richness and beauty as imperial treasures and human ingenuity could bestow.

† كوكب الجن "the star of the Genii.

the trees were to be ſeen figures of beautiful-plumaged birds, particularly the *peacock*, the *Etaub*, and the *Kurges*. All theſe birds were hollowed within artificially, ſo as occaſionally to utter 1000 melodious notes, ſuch as the ear of mortal hath never heard. On the firſt ſtep were delineated vine branches, having bunches of grapes compoſed of various ſorts of precious ſtones, faſhioned in ſuch a manner as to repreſent the different colours of purple, violet, green, and red, ſo as to render the appearance of real fruit. On the ſecond ſtep, on each ſide of the throne, were two lions of terrible aſpect, as large as life, and formed of caſt gold. The nature of this remarkable throne was ſuch, that when the prophet Solomon placed his foot upon the firſt ſtep, all the birds ſpread forth their wings and made a fluttering noiſe in the air. On his touching the ſecond ſtep, the two lions expanded their claws. On his reaching the third ſtep, the whole aſſembly of dæmons, fairies, and men repeated the praiſes of the Deity. When he arrived at the fourth ſtep, voices were heard addreſſing him in the following manner: "Son of David, be thank-"ful for the bleſſings the Almighty has beſtowed upon you."—The ſame was repeated on his reaching the fifth ſtep. On his touching the ſixth, all the children of Iſrael—and on his arrival at the ſeventh ſtep, all the throne, birds and animals became in motion, and ceaſed not until he had placed himſelf in the royal ſeat: when the birds, lions, and other animals, by ſecret ſprings, diſcharged a ſhower of moſt precious muſk on the prophet: after which two of the Kurgeſſes, deſcending, placed a golden crown upon his head. Before the throne was a column of burniſhed gold, on the top of which was a golden dove which held in its beak a volume bound in ſilver; in this book were written the Pſalms of David, and the dove having

presented the book to the king, he read aloud a portion of it to the children of Israel. It is farther related, that on the approach of wicked persons to this throne, the lions were wont to set up a terrible roaring, and to lash their tails with violence, the birds also began to bristle up their feathers, and the assembly of dæmons and genii to utter horrid cries; so that for fear of these, no person dared be guilty of falsehood, but confessed his crimes. Such was the throne of Solomon, the son of David.

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## *Sketches of Turkish Poetry----By* WILLIAM OUSELEY, *Esq.*

WERE we to estimate the poetical merits of a nation by the number of versifiers it has produced, a catalogue of names might be exhibited in favour of the Turks, as respectable in literary rank, and almost as numerous, as those contained in the list of any other country, either of Europe or the East. But, as in every nation, the number of real poets is far exceeded by those who only string together rhymes, I shall content myself in this place with mentioning the names of a few Turkish writers whose poetical compositions seem to possess original beauties, or to have been written in successful imitation of the Persian style. Among them, the name of *Baki* (باقي) should hold an honourable place: his Divan, or Collection of

Poems, principally on amatory ſubjects, was publiſhed, according to a learned Orientaliſt, in the year of the Hegira 747—of the Chriſtian æra 1346 *.

The Divan of Naati (نعتي) preſents ſeveral very pleaſing compoſitions: and many others are contained in a volume of miſcellaneous poems now before me: the various works of شاهدي Shahedy, جواني Juvani, عقلي Akeli, جمالي Jemali, محبدي Muhubbedi, بهاري Behari, عنقا Ænka, فضولي Fazooli, لطفي Letifi, بهشتي Behiſhty, مسالي Meſali, دروني Deruni, رشدي Reſhdi, لعلي Laali, هاشمي Haſhemi, اومبدي Aumeedi, عبدي Abedi, فوري Foori, غريبي Ghureebi, زاقي Zauki, جهاني Jehani, ساقي Saufi, رزمي Rezmi, رياض Riaz, شريف Sheriff, عزيز Azeez, عارق Aarek, ابري Aberi,—and a multitude of others.

It will be difficult, however, to perſuade the enthuſiaſtick admirer of Perſian poetry, that the chief beauties of thoſe Turkiſh writers are not borrowed from the Lyrick productions of *Haſiz*, *Sadi*, *Jami*, *Orſi*, *Khoſru*, and thoſe who have given to *Iran* a pre-eminence in Erotick and Bacchanalian compoſitions. They will affirm that many paſſages are not only imitations, but tranſlations, from the Perſian: and that in ſome the very words of the original have been retained. I muſt acknowledge that the compound epithets of the Perſians are profuſely uſed in the Turkiſh odes or ſonnets: and here, at leaſt, I may ſay, they are judiciouſly adopted, as being more applicable to their favourite ſubjects of beauty, love and wine, than, perhaps, thoſe of any other language.

* Aſſem. Cat. Bibl. Laurent. Medic. p. 482.

The following line from an ode by صوفیانه *Soofianeh* is pure Perſian:

اي لب روح بخش شبچو مسیح

And much of a very beautiful ſonnet by باقي *Bauki*, given in No. II. of theſe Collections, p. 188—and of the following ode:

اي دلبر شیرین دهن
ککوکلم ستي سومک دیلر

اي رخلري برک سمن
ککوکلم ستي سومک دیلر

اي دلبر شیرین ککلام
خلقي ککوزل حسني تمام

بودر سوزم بعد السلام
ککوکلم ستي سومک دیلر

"O! heart enſlaver, ſweet-lip'd damſel! my heart aſpires to love thee!

"O! thou whoſe countenance is fair and fragrant as a jaſmine leaf, my ſoul adores thee!

"O! thou conqueror of hearts, whoſe accents are ſo ſweet, thou poſſeſſeſt all the charms of the fair!

"Let me repeat, after wiſhing thee every happineſs, that my very ſoul aſpires to love thee!"

The ode by a Turkiſh poet called درويش *Derweiſh*, which thus begins,

خسنله اول يوسف ساني

is evidently an imitation of this by Hafiz,

كفتند خلايق كه تويي يوسف ثاني

In this haſty ſketch I have hitherto only ſpoken of the Lyrick poetry of the Turks; their compoſitions of the heroick and epick, ſolemn and elegiack nature, are excellent and numerous: yet, it may be alſo ſaid, that of theſe the moſt celebrated and admired are imitated or tranſlated from the Perſian. They have ſucceeded in transfuſing into the Turkiſh language the beauties of thoſe romances which have immortalized *Ferduſi*, *Nizami*, and *Hateſi*, among the Perſians: and have thus rendered themſelves acquainted with the ancient hiſtory of *Caiumeras*, *Gemſhid* and *Guſhtaſp*, the herculean labours of *Ruſtam* and *Aſfendiar*, the romantick ſtory of *Khoſru* and *Shireen*, and the pathetick tale of *Laili* and her diſtracted *Majnoon*.

I ſhall cloſe theſe ſketches by preſenting to the reader a Turkiſh ſonnet by Naati, my tranſlation of which I ſhall withhold for the preſent, in hopes that one of my ingenious correſpondents may favour me with a better in ſome future number of theſe Collections.

## *Turkiſh Sonnet by* NAATI.

نعتي

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طلعتسن عرض ایلیلدن اول قمر رخسار مز
کون کبي آفاق دهره فرور رویدار مز

کیسه برحبهٔ دینار و درمدن قلمدي
شاه عشقک یولیه ایثار قلدق وار مز

کون کبي مشهور زاماکم قتنده اول مهک
دزهٔ تاچیزدن مکرر بزم مقدار مز

خواجهٔ دهرک متاعن المزز بر حبیه
اهل عرفانیله در اکثر بزم بازار مز

تکیهٔ عشق اچره نعتي قان اغود حیران اولور
جرعدان دلدن افطار ایلین اسرارمز

## *Extract of a Letter from General* VALLANCEY *to* W. OUSELEY, *Esq.*

——— You will judge that, at the present moment, the chief engineer of this country can have little leisure for literary studies; yet those hours usually spent by others in visits and ceremony, afford me an opportunity of following my favourite amusement, which has been chiefly in pursuit of that *numerical* language briefly handled in the Fifth Volume of my *Collectanea*, and from whence I am daily more confirmed, that numerals were the parents of letters, and formed all the names of those revolutionary deities which took their rise in Chaldea; and prove, what I have asserted in my vindication, that the general plan of idolatry was formed before the dispersion.

Mr. Wilford's discoveries from the Puranas of the Bramins will open a new history of mankind: every line he has written of the origin of the Hindus and of the Palli confirms me in opinion, that both people have been in these islands; but it must have been prior to the perfection of the fine arts, unless some other cause can be assigned why the Phœnicians did not leave some monuments of them in Britain, in Ireland, and in Minorca.

I return you many thanks for your very obliging communication of Professor Tychsen's explanation of the Persepolitan inscription: my only objection, at the first view, is to his placing the date in the time of the Arsacides, a period when the Greeks were not only a lettered, but an historical, people. Some have supposed those inscriptions to be fragments of Egyptian antiquity brought by Cambyses from the spoils of Thebes: it is certain some of these characters are to be found on the pyramids; my late friends Gebelin and Bailly were convinced they were founded on the basis of the Hibernian, or Indo-Scythian *Ogham*, a word Sir William Jones found to have the same signification in the Sanscrit (viz. a sacred character); and our Irish account of this Ogham is, that it originated in Thebes. The Egyptian name of the Indo-Scythian shepherd kings, Manetho tells us, was HYCSOS, and Syncellus says, the last of them was named ASES, words not very foreign to AKSAK. According to the Persian tradition, Estekar or Persepolis was built by the Peris in the reign of Gian-ben-Gian, that is, in the fabulous times of Persian history. I wait with great anxiety to see Tychsen's explanation. Sir William Jones, from Ibnu Arabshah, informs us, the Khatai (the Cotti of the Irish) had literary characters, and that the other Tartars, generally speaking, had not letters; yet in Jaghatai the people of Oighur had a system of fourteen letters, which are the characters the Mongals are supposed to have borrowed: it will be pleasing to make the comparison.

Mr. Wilford says the history of the Pali's cannot fail to be interesting, as it will be found much connected with that of Europe. Those that remain in India use the *Paisachi* letters, which they in-

vented; what are thoſe letters?—their language differs not radically from that of other Hindus—that they are named Pali *, Balli, and Bils—that wherever they ſettled in clans, the villages are called Balli, which at length came to ſignify a town or city. Can any thing be more congenial to the Iriſh language, in which Palice ſignifies a ſheep ground, a ſhepherd's hut; and Baili, a clan, a ſettlement, a town, village and city. In the ſame language Ahir ſignifies a ſhepherd, in Iriſh Aora; Arg, a boat or ſhip, in Iriſh Arg, &c. &c.

I am,
Dear Sir,
Yours, &c.

*Dublin, Jan. 9.*

* Pales was the goddeſs of ſhepherds with the Romans.

Alma Pales, faveas paſtoria ſacra canenti,
Proſequor officio ſi tua facta meo. OVID.

# *A Tale from an original MS. of the Arabian Nights—Tranſlated by* JONATHAN SCOTT, *Eſq. of Shrewſbury* *.

BY the letter which incloſed this valuable article, the Editor learns from his ingenious friend, that before he purchaſed the ſix volumes of Arabian Tales from Profeſſor White, of Oxford, he had been in poſſeſſion of a fragment of that work, from which the following ſtory is extracted. He finds, on inſpection, that thoſe ſix volumes contain a great number of tales which have been omitted by M. Galland in his tranſlation, and that, with ſome trifling exceptions, the ſeries of them is complete to the thouſand and firſt night. "You will ſee, (adds Captain Scott) that the encloſed tale

* This gentleman, whom a reſidence of many years in India (where he filled the office of Perſian Secretary to the Governor General) has rendered perfectly acquainted with the languages of Aſia, is well known by his admirable tranſlation of "Feriſhta's Hiſtory of Dekkan,"—"Memoirs of Eradut Khan," &c. His *Perſian Tales of Inatulla* (imitated and left unfiniſhed by Colonel Dow) are now in the preſs, and will exhibit a faithful verſion of the original work, intitled بهار دانش *Behar Daneſh.* It is to be hoped that all doubts on the ſubject of the *Arabian Tales* will be done away by his literal and complete tranſlation of the MS. work lately belonging to Dr. White. However arduous the undertaking, however difficult and obſcure the language, and voluminous the work, (ſix large volumes) thoſe who are acquainted with the abilities of Captain Scott will not entertain a doubt of his ſucceſs. *(Editor.)*

" is one of many, told by the concubine of a king, whose son she " had falsely accused of attempting her virtue, (she having tried " his) in order to procure his death. The prince being bound by " a vow to observe a silence of seven days, could not defend himself " by speech, so that he would have fallen a sacrifice to the malice " of the lady, had not his vow been known to the seven viziers of " his father, who in turn prevail each day on the king to suspend " the execution of his son, by a narrative displaying the artifice of " women. Each night the concubine obtains an order for his " death by relating an anecdote of the cunning of man: the follow- " ing is one of her stories. On the eighth day the prince speaks, " and justifies himself, when the lady is punished."

The following passage is extracted from Russell's History of Aleppo, Vol. I. p. 385. " The Arabic title of our Arabian " Nights is, 'Hakaiet Elf Leily wa Leily,' Stories, a thousand " one nights. It is a scarce book at Aleppo. After much inquiry, " I found only two volumes, containing two hundred and eighty " nights, and with difficulty obtained liberty to have a copy taken. " I was shewn more than one complete copy in the Vatican library; " and one at Paris in the king's library, said also to be complete. " I have heard lately that Mr. Professor White, of Oxford, has got " a copy which formerly belonged to the late Mr. Wortley Mon- " tague, but I do not know what number of nights it contains *.

* These MSS. which I have lately purchased from Dr. White, certainly contain (except an hiatus of a few nights) the thousand and one, with which the sixth volume concludes, though the tales do not occur in the order of Galland's translation. *(Scott.)*

"Besides the two volumes mentioned above, I collected a number of separate tales, some of which may possibly belong to the Elf Leily; at least, of the continuation of the Arabian Nights, published at Edinburgh in 1792, almost the whole of the tales contained in the first and third volumes, are found in my collection. I own that before I made this discovery, or had read more than the translator's preface, I was inclined to think the continuation, from the suspicious manner of its introduction, was spurious *."

* I was of the same opinion as Dr. Russell respecting this publication, till accidentally taking up a Persian MS. in my possession, the جامع الحكايات *Jamee al Hukkaiaut*, or Collection of Narratives, I met with several of the stories contained in it exactly the same in substance. They may have been translated from Arabick into Persian, or vice versâ: but that they are not the fabrications of an European author is clear from the existence of the tales both in Arabick and Persian. Dr. Russell has his MS. in the former, and I am ready to shew mine in the latter language to any one. From the very loose and unidiomatick translation of them, I am inclined to think that the first must have been made by the Frenchman from the oral one of the Maronite priest—(Vide Preface to the Continuation of the Arabian Nights, published at Edinburgh in 1792.) For this the English editor is not to blame. *(Scott.)*

الليلة الخامسة

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دخلت الجاريت علي الملك و في يدها قدح فيه سم ايها الملك ان لم تاخذ لي حقي من ولدك و الا شربت هذا لسم و يصبر اثمي في رقبتك ووزرايك يقولون لك ان النسا ذات كيد و مكر و ما في الدنيا امكر من الرجال

فقال الملك و كيف ذلك فقالت بلغني ايها الملك انه كان رجل ضايغ مولفا بحب النسآء مغرما بهن فدخل في بعض الايام علي صديق له فنظر في حايط داره صورت جاريت بيضا عوديه لم يزالون مثلها فكثر تولع الصابغ بها وارتشقت محبتها في قلبه فقالو له اصحابه انت قليل العقل كيف بتصور العشق علي صورت مقصورت بجدار لاترا و لا تسمع فقال لهم ما صورها مصورها الا و قد را صورتها قال بعضهم قد يكون اخترعها مصورها من ذهنه و لم يرا ها فقال انا ارجو من الله سبحانه و تعالي العافيه و المهلت و لا بد ما تقولوا الي عن مصورها

فقالوا هو في بلد فلان فكتب اليه يساله هل راي صورت التي صور

## *The Fifth Night.*

When the fifth evening came, the concubine entered to the king, and in her hand was a cup of poiſon. She ſaid, O king, if thou wilt not do juſtice for me upon thy ſon, I will drink this poiſon, and my crime will reſt upon thy ſhoulders. Thy viziers ſay unto thee that the female is a cunning and artful ſex; but there is not in the world a more deceitful being than man.

Then the king ſaid, How ſo? She replied, It has reached me, O king, that there was a painter paſſionately fond of women, exceedingly amorous. On a certain day he entered a friend's houſe, and ſaw upon the wall of his apartment the portrait of a beautiful girl playing on the lute, whoſe equal he had never beheld. The rapture of the painter was exceſſive, and love penetrated his heart. Then his companions ſaid to him, O thou deficient in underſtanding, how canſt thou fancy a love for a figure depicted on a wall, that can neither ſee nor hear? He replied, the limner could not have drawn this portrait unleſs he had ſeen ſuch a countenance. One ſaid, ſurely it may be that the limner invented it from his own fancy, and may never have ſeen her. He anſwered, I hope from God (whoſe name be praiſed) comfort and relief, but it is neceſſary that you inform me of the painter.

Then they told him that he was in a certain city; upon which he wrote to him, requeſting to know whether he had ſeen the face he

ها ام اختر عها من ذهنه فاعاد لها الجواب ان هذه صورة جاريت مغنية الوزير في مدينة اصبهان

فلما وقف الصايغ علي هذا الخبر و كان الصايغ في بلاد الفرس فتجهز و سار و لم يزل يجد السير ليلا و نهارا حتي وصل اليها فدخل المدينت و اقام لها ايا ما و تصادق مع رجل عطار و تالف اليه و يزالا في حديث حتي خرجوا الي حديث الملك و سيرته

فقال له العطار ان ملكنا هذا اكثر ما يكره بعض السحرت فاذا وقع بيده ساحرا القا هم في جب عميق خارج المدينت فيموتوا من الجوع و العطش فوصل معه في الحديث الي الجاريت المغنية فقال له العطار نعم هي جارية الوزير فلان ثم ان الصايغ اخذ في تدبير الحيلت

فلما كان بعض الليالي و كانت ليلة مقمرة فاخذ معه عدة لصوص و اتي الي دار الوزير ورمي سلام الثليق و طلع عليه

و اذا هو فوق السطح و نزل الي ساحته فاذا هو بمقصورت يخرج منها ضوء فقصد ها ودخلها واذا هو بسرير من العاج مصفح بالذهب الوهاو وفوقه جاريه كانه

had drawn, or had invented it by his own fancy. An anſwer was returned, that it was the portrait of a ſinging girl belonging to a vizir in the city of Iſpahaun.

When the painter was informed of this intelligence, and that his treaſure was in the empire of Perſia, he made ready for his journey, and departed, and did not ſlacken in endeavours to travel night and day till he reached it. He entered the city, and had abode ſome days in it, when he formed an intimacy with an apothecary, and aſſociated with him, and converſed on ſeveral ſubjects, till they came to diſcuſſions on the king and his qualities.

Then the apothecary replied, Our ſovereign has the greateſt hatred againſt profeſſors of magick, and when ſorcerers fall into his hands, he caſts them into a deep pit without the city, where they die of hunger and thirſt. He now (the painter) continued to converſe with him reſpecting the ſinging girl, when the apothecary replied, truly ſhe is concubine to the vizier. Upon this the painter began to plan his ſtratagems.

When ſome evenings had paſſed, and it was the night of the full moon, then he took with him the implements of a robber, proceeded to the palace of the vizier, toſſed a rope ladder over a battlement, and deſcended.

When he had gained the terrace, he deſcended into the court, when lo! a chamber, from which proceeded gleams of light. He approached and entered. In it was a throne (bed) of ivory inlaid with

الشمس الضتاحيه في السماء الصاحيه و عند راسها شمعه و عند رجلها شمعه و وجهها يغلب تور الشمع فدنا منها و تاملها و اذا هي بغيته ومراده و الي جانب و سادتها خف مرصع بالدر و الجوهر

ثم ان الصابغ ط سكينا من وسطه وضرب بها كف الجاريت فجرجها جرها ظاهرا فانتبهت مرغوبه فمن خوفها لم تعبط و اعتقدت انه لص يريد اخذ المال فقالت له خذ هذ الخف الحلي و لا تقتلني فتناوك منها الخف و انصرف الي حال سبيله

فلما اصبح الله بالصباح لبس ثياب الصوفيه النساك و اخذ معه الخف الحلي ودخل علي الملك فسلم عليه فرد عليه السلام

فقال ايها المالك اني رجل ناسك عا بد من ارض خراسان و قد اتيت مها جرا الي حضرتك لما شاع من سيرتك و عدلك في رغيتك و اردت ان اكون تحت طلك فتوصلت الي هذه المدينت اخر النهار و قد غلقلت ابوابها فتمت بر المدينت فينما انا نام و اذا باربعه نسوان من الشجرت واحدت راكبه علي زير واخري علي تنور و اخري علي كلبت سوداء و خري علي ضبع

فلما نظرتهم فعلمت انهم سحرت فدنت اهدا هن مني و جعلت ترفضني برجلها ٠

pure gold, upon which repoſed a damſel like a reſplendent ſun in a ſerene ſky. At her head and feet were placed lamps, whoſe luſtre the brightneſs of her countenance outſhone. He went near her, gazed upon her, and lo! ſhe was the object of his deſires. Near her pillow lay a veil embroidered with pearls and gems.

Then he drew a dagger from his girdle, and with it wounded the palm of the damſel, ſo that a ſlight ſcar ſhould appear. The pain awakened her, but from her fears ſhe did not ſcream, ſuppoſing he was a robber in ſearch of plunder; but ſaid, take this rich veil, and do not kill me. Then he took the veil from her, and went his ways.

When God had brought light with morning, he put on the holy veſtment of a pilgrim, took with him the jewel-ſet veil, and entered to the king, whom he complimented, and received the ſalaam in return.

Then he ſaid, O king, I am a man, a pilgrim, a religious, from the country of Khoraſſaun, and have travelled to thy preſence on account of the fame of thy virtues, thy juſtice to thy ſubjects, and I wiſhed that I might dwell under thy protection. At the cloſe of day I reached this city, when the gates were locked, and I remained on its plain. I was ſleeping, when lo! four women alighted on a tree, one riding upon an hyæna, another upon a ram, the third upon a black bitch, and the fourth upon a leopard.

When I ſaw them I knew that they were ſorcereſſes. Then one

تضربني بذنب ثعلب و كان في يده ها كانه نار فا و جعتني فقرات اسم الله الا عظم و ضربتها بسكين كانت معي في كفها و هي موله فخرجتها فا نهزمت مني فوقع منها هذا الخف فا خدنت فيه حلي نفيس و ليس به حاجت لاني قد زهدت في الدنيا

ثم ترك الخف بين يديه الملك فا نصرف فا خذ الملك الخف و بقي يقلبه فعرفه الملك لا نه كان انعم به علي الوزير

فقال الوزير انا ما اهديت لك هذه الخف فقال نعم و انا اهديت لجاريتي فقال له الملك اذهب و اتني بها فانها ساحدت فذهب الوزير الي قصره و اتي بها و قد نظرجرحها في كفها فاخبر الملك تصدق قول الناسك فلما را ها الملك امر بها ان ترمي في جب السحرت فا لقيت فيها

فلما علم الصابغ از حيلته قد تم و ان الجاريت في الجب اخذ معه كيس فيه الف دينار و خرج الي حارس الجب و قال له هذ الكيس انتفع به و اسمع قصي انا من بلاد الفرس

فاقبل اليه الحارس فقال له اعلم ان هذه الجاريت بربت مما قالوا غها وانا

of them approached me and began to kick me with her feet, and ſtrike me with her whip, which ſeemed in her hand like fire. It pained me, and I repeated the name of the Almighty God, and ſtruck at her on the palm with a knife which I had, and ſhe was wounded. Then ſhe deſiſted, and fled from me, and there fell from her this veil which I took up, upon it valuable jewels, but for which I have no occaſion, for I have retired from the world.

Then he left the veil in the hands of the king, and departed.—The king took up the veil and examined it, when he remembered that he had preſented it to his vizier. Then he ſaid to his vizier, Did I not preſent thee with this veil?

The vizier replied, Certainly, and I gave it to my concubine. Then ſaid the king to him, Go and bring her to me, for ſhe is a ſorcereſs. The vizier went to his palace, and brought her, and truly the wound was ſeen upon her palm. Then the king was convinced of the truth of the pilgrim's ſtory, and when he ſaw her, he commanded that ſhe ſhould be caſt into the pit of ſorcery. Then ſhe was let down into it.

When the painter knew that his ſtratagem was completed, and that the damſel was in the pit, he took with him a purſe, in it a thouſand deenars, and went to the keeper of the pit and ſaid, Take this purſe, enjoy the benefit of it, and hear my ſtory. I am from the country of Perſia.

Then the keeper attended, and he ſaid to him, Know that this

لدني او قعتها في البليه ثم قص عليه القصت من اولها الي اخرها و انا اريد صنك از تعطينها وترح الثواب و انا اخذ ها من ههنا واتوجه بها الي بلدي فان هذه قد بقيت من جمله الهوتي فاغتم اجرها و اجري و انتفع انت بهذا الذهب

فقال الحارس انا ادفع لك الجاريت لشرط ان لا تقم ههنا فا خذها الصابغ و سار بها من ساعته بجد السير اياما و ليالي الي ان وصل بها الي بلده و هذا من جمله مكر الرجال

فامر الملك بقتل ولده

damſel is innocent of what they have accuſed her, and I am he who has brought her into this misfortune. After this, he related his ſtory from firſt to laſt, and ſaid, I hope from thee that thou wilt give her up to me, and perform a meritorious action, when I will take her from hence, and retire with her to my own country. If ſhe remains, ſhe will ſoon be numbered with the dead. Pity then her afflictions and my own, and profit thyſelf with this gold.

The keeper replied, I will give the damſel to thee, on condition that thou remain not here. Then the painter received her, and began on the inſtant to exert himſelf in travelling day and night, till at length he reached his own country with her.—Such was one of the numerous artifices of man.

Then the king iſſued orders for the execution of his ſon.

## *Extract from the Sanſcrit Book intitled* Serebaugabut Poran—*Tranſlated by* JOHN MARSHALL*, *Anno* 1677.

—— NOW Durjoodun (Judiſtar's enemie) he was much troubled hereat: this, *Sookdeeb* told Roja Porakeet. Then Durjoodun had one ſiſter, called Mittrebinda, (i. e. a great friend) and Duttrueas, his father, would have Durjoodun to give his ſiſter to Govind for a wife: but Durjoodun was not willing, being Judiſtar (Govind's great friend) ſo much his enemie. Then Govind, at a great meeting

* The MS. from which this extract has been taken, is preſerved in the Britiſh Muſeum, (Harleian Library, No. 7199): it is intitled "A Continuation of Muddoo "Soodun Raurze Bramin, his account of the Hindoos Book called Serebaugabut "Poran," &c. Another MS. in the ſame collection (No. 4256) contains the former part of this *Poran*, which, it appears, Marſhall began to tranſlate, June 25, 1674. In a third volume in the ſame library, (containing four MSS. bound together, viz. Nos. 4252, 4253, 4254, 4255) we find "A familiar and free Dialogue between "John Marſhall and Muddoo Soodun Raurze Bramin at Caſſumbazar, in Bengal, in "Eaſt India, began the 18 of March 1674:" and "An Account of the Hindoos "Book called Serebaugabat Poran," &c. in a fairer hand than that given in No. 4256. There are alſo "Memorandums in India by John Marſhall, beginning September 11, 1678.

From theſe MSS. ſuch paſſages as appear moſt curious ſhall be occaſionally given in the future numbers of this work.

of many of the Rojah's daughters, took Mittrebinda away by force and married her.

Now there was a city called *Cosolla*, and the Rojah's name was *Nogganuzzeek*, and he had a daughter called *Suttea*, and Nogganuzzeek, seeing that she was so very beautiful, was resolved not to let her marry any but that man who could bind seven oxen at once, the strongest and fiercest he could get: and giving this out, many princes sonnes came, but none could bind them. And Govind heard hereof, and went thither to his house, and he seeing Govind, was very glad, and gave him good entertainment, and all the women that saw him were much taken with him; and Nogganuzzeek told Govind that he (Govind) was the governor of the world, and that when he drew it, it was nothing, and said, "You are one, and "there is no other besides you, and your mind is perfect in all "things, and you do many things for our good, and those *Lachame* "on your breasts, they desire no more but to carry the dirt or dust "of your feet on their head, and much pray for it, yet that favour "is not by you granted to them; and *Burmah* and *Manhadeeb* strive "much and pray much to have the favour of carrying the dust of "your feet, yet cannot obtain it; and how many *Jougees* pray to "you. Now you are *Burme*, who hath no body, and the reason "why you assume body is, because that the world or people therein "being growne so wicked that they obey not you; therefore for their "instruction it is that you came into the world, and also to en-"couragement of those that obey you: now it is writt in *Bead* that "you have not a body, but that for the reasons afore mentioned "you have assumed one."

This, Sookdeeb told Roja Porakeet, and that, at Nogganuzzeek's ſaying ſo, Govind ſmiled. So, then, Govind ſaid to him, "If "that you know all this, why have you taken ſuch care about the "not letting any have your daughter but ſuch as can bind the ſeven "oxen?"—So, then, Nogganuzzeek ſaid, that he knew it was a miracle to do ſuch a thing as to bind the oxen; and that if he would do it, then thoſe that before would not obey him, (Govind) yet then will obey him, knowing that none but God himſelf can do it. So, then, Govind ſaid, he would bind them, and would do it ſo that it ſhould be no trouble to him; and ſo he did: and at that all people eſteemed him as God. And ſo Nogganuzzeek gave him his daughter to wife; and gave him with her ten thouſand cowes, and golden bracelets and wearing jewells, and three thouſand women to wait on her, and nine thouſand elephants, and 900,000 rutts, 90,000,000 horſes, 9,000,000,000 men: and Govind was very merry, and Govind having gott all this was going home, but all thoſe Rojah's ſonnes who had ſtrove to bind the oxen but could not, they were much angry at Govind, and reſolved that he ſhould not carry away this wife of his, ſo reſolved altogether to fight with him, and Govind perceived it: Govind prepared himſelfe, and killed many of them; and thoſe left, ſome of them with broken legs and armes, &c. ſome ran away and went home. And there was a Roja called *Sootakirt*, and he had a daughter called *Buddrah*, and he gave her to Govind for wife. Now there was a country called *Hekey*, and the Rojah of that place gave his daughter Luchena to wife to Govind.—This, Sookdeeb told Roja Porakeet, how that Govind had married eight times thus.

Now, the Earth had a ſonn called *Nurruck Rojah*, and he had forced abundance of Rojahs' daughters into his houſe, and was reſolved that when he had gotten ſixteen thouſand of them together, that then he would marry them all, and not marry any one till then: and Govind hearing this, he went to him, and killed him, and took from him all his women, and married them all.—This, Sookdeeb told Rojah Porakeet: then Porakeet aſked Sookdeeb how many women this Nurruck had gotten together, and how ſtrong was he, and how Govind killed him, and took away the women—" that " tell me at large, the whole ſtory."

So Sookdeeb told him that Nurruck Rojah was very ſtrong, and that Burmah loved him much and gave him much ſtrength, and he had much art; and whoſoever he heard of, that were kings that had daughters, he forced away; and Burmah had ſuch a great love for him, that he ſuffered him to go up to *Inder* and bound him in priſon, and took from his wife her ear-rings, and from Inder his *Chawtah*, which was carried over his head, and brought it away. And at this Inder was very * and thought what to do, being Burmah had ſuch love for men that made them ſo ſtrong to * with him. So Inder complained to Govind, and crying to him the whole ſtory of Nurruck; and Govind told him he would chaſtiſe him ſufficiently. And Nurruck had built ſuch a houſe in the *Summear* hill that reached up to heaven, and ſtopped it up, ſo there was no roome for the ſunn, moone or planet to move in; and about his houſe made a ſtone wall, which was full of all ſorts of weapons

* Theſe blanks are in the original.

that none could paſs, ſome ſtanding one way, and others another. He made another wall or moat of all the water, and made another wall of fire; and he had a *Drogo* (called *Moor)* or ſteward, or rather and he was to have the government of the armie belonged to Nurruck: and this Moor had made another wall of ropes or netts to enſnare any that ſhould come to fight with him, and about that made a wall of ſnakes, and thus this Rojah lived. And Govind perceiving all this, he called *Gur* from heaven, and rode upon him, and carried only one wife with him; and he broke with his club all the wall of ſtone, and with his chuckur he cut all the wall of weapons, he put out the fire wall, and turned away the moat or ditch wall, and cut the wall of roaps, and then blew upon his ſnakes with five mouths or ſhell; and all Nurruck's arts went away: and this noiſe of ſnakes the Drogo Moor heard, and roſe and wondered at ſuch a noiſe, and was angry—he had five heads, and took a weapon in his hands, and was ſo angry that fire flew out of his eyes, and ran to kill Govind with the ſame deſire as a ſnake doth to eat her victualls.

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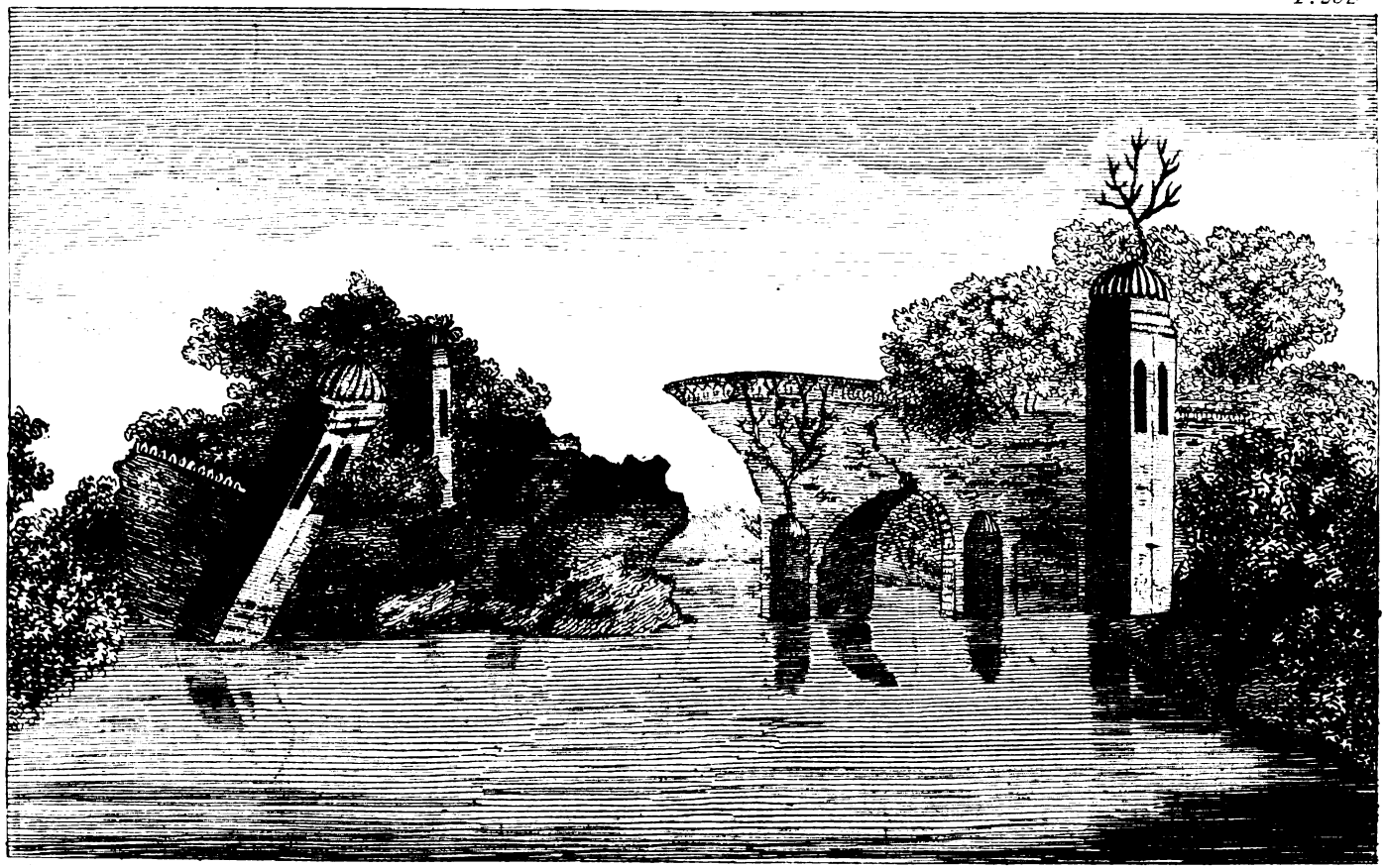
## *View of* Paggala Pool.

THE drawing from which the annexed engraving was made (now in the collection of Lady Chambers) is a repreſentation of the ruined bridge called Paggala Pool, near Dacca, in Bengal, as it appeared in the year 1789.



PAGGALA POOL

## *Conjectures of* G. PENN, *Esq.* F. S. A. *on the Egyptian Original of the Word* ΠΥΡ----*Continued from* No. II. *p.* 159.

I. AND here I muſt claim the reader's unprejudiced attention to the ſubject of inquiry.

That, at the origin of ſpeech, the ſame term ſhould have been applied to *the ſun* and to *fire*, will appear highly probable, if we reflect how frequently, in daily phraſe, we ſpeak of the ſun as a part of the element which we call fire,—our experimental knowledge of the extenſive diffuſion of that element throughout nature having taught us to conſider the ſun as comprehending a limited quantity of that univerſal ſubſtance. But, at the origin of mankind, and before the tardy leſſon of experience was accompliſhed, the reverſe muſt neceſſarily have had place; and inſtead of the phænomena of the ſun being referred to the general quality of fire, the phænomena of fire muſt have been compared with the particular character of the ſun. It is on this obvious and natural principle that Arnobius inquires, "unde *ignibus ſolis* genitalis fervor?" If we carry our thoughts back to man at his firſt creation, it is evident

that he would have derived from the ſun his firſt acquaintance with the properties of fire; which diſcovers itſelf no where in a viſible form but in the heavenly bodies or meteors, and no where with the prominent feature of *heat* but in the *ſolar orb*:—for no ſolid objection can be raiſed againſt this general rule, from the very rare phænomenon of volcanic fire. We may collect from the Moſaic record, that the occaſion for fire was not coeval with the creation of man; becauſe he was produced in a temperature of climate that did not require it for warmth, and in a ſituation where the exuberant and varied productions of the ſoil ſuperſeded its ſervice for the preparation of artificial food. Familiarized thus, from his creation, with the ſtriking properties of *light* and *heat* proceeding from the ſolar orb, man, on his firſt acquaintance with terreſtrial fire, would have recogniſed in it the characteriſtic features of that heavenly ſubſtance, which would thus have become the rule and ſtandard of the other, determining the deſignation it ſhould receive. And whatever change the refinement of ſcience might have afterwards introduced into the primitive notion, it is highly probable that the more popular and general phraſeology ſtill retained the original impreſſion *.

That this was really the caſe may be inferred from the tenor of ancient fable, which not only repreſents Prometheus as having firſt

* Rudbeck, in his *Atlantica*, T. II. p. 145, remarks thus of the practice of his northern anceſtors: "id vero obſervatû digniſſimum cenſemus, quod non tantum omnia "*ſolis* nomina *igni* tribuantur———ſed etiam ex adverſo *ſol*, *ignis* nomina recipiat," &c. And thus, the word אור ſignifies *fire*, in Ezech. v. 20. ιν ΠΥΡΙ καΐαικαυσις:— but in Job, XXXI. 26, it ſignifies *the ſun*; ΗΛΙΟΝ τον ιπιφαυσκοντα.

imparted to man the element of fire, but farther, of having drawn that fire from the ſolar maſs. Thus, among others, Ennius:

"Iſteic de ſole ſumptus ignis."

On which paſſage his learned commentator * remarks: "We are "here to underſtand nothing elſe, than that the fire, which we uſe "for our accommodation, was drawn from the ſun; ſince, in all "its various qualities, it approaches ſo nearly to the nature of the "ſun. Many of the definitions given by the philoſophers, are "founded upon this affinity of the ſun to fire:—thoſe ancient ſages "were of the belief, that our earthly fire was connected by *ſome* "*very intimate relation* with the celeſtial. On which account it is, "that Apuleius calls the ſolar fire the parent of the terreſtrial *."

An evidence of the ſame fact, among the firſt inhabitants of Europe, is ſtill preſerved, with ſufficient evidence, in the remains of the ancient Celtic language, and in thoſe fragments of tradition which connect the original occupants of Greece with the Celtic ſtock. The different branches of that extenſive family have uniformly employed the words TAN, TIN, TEINE †, to ſignify the *element of fire*; and (by reduplication ‡) TITAN, TITIN, TITHIN, to denote the *ſolar*

* Ennii Frag. *Prometh.* not.

† Lhuyd's Archæol. Brit. Gloſſography, p. 293.—Shaw's Galic and Iriſh Dict.—Iriſh-Engl. Dict. *Paris.*—Vocabulaire François et Breton. Quimper. 1778. p. 9, 73, "An TAN, *le feu.*" Junii Etymol. Angl. V. *Tinder.*

‡ The reduplication of a root, either wholly or in part, is a very ordinary practice in primitive languages to contribute force, or to denote pre-eminence. We meet with

*fire*, or the SUN. The latter terms are ſtill in uſe in the dialects of Ireland and Scotland; the former are alſo ſeverally employed in thoſe of Brittany, Cornwall, Wales, and Ireland. The firſt and ſecond of thoſe words ſurvive, likewiſe, in our own compound Engliſh; in which, among other Celtic words, we uſe the word to TINE, with the ſignification of to *kindle*, or *ſet on fire*. We alſo uſe the word to TAN, by which we mean, *to make brown by expoſure to the action of the ſun*, as Johnſon juſtly defines it:

"His face all TANN'd with ſcorching SUNNY rays."

Nearly equivalent to which is the verb, *to* SUN, as the Latin SOL*are*, and the Greek ΗΛΙΟΥσθαι. This operation of the ſun, the firſt and moſt familiar agent of heat, became the rude model of the artificial proceſs afterwards introduced, which ſtill preſerves the name of, to TAN.

To the ſame root we may venture to refer the ſtrange and queſtionable word in Greek, τινθαλιος, *tinthalius*—ſignifying *calidus*; which ſeems to be a ſort of pleonaſtic compound, conſiſting of an

it both in the Hebrew and Egyptian; two languages, which, though eſſentially different, yet agree in this general analogy, proceeding from the feelings of mankind. The author of the Iriſh-Engliſh Dict. obſerves at the word *Tethin*, the ſun—"This word "*ſeems* to be derived from the Iriſh word *Teith*, hot, warm. Quære, if the name "of the people called *Titans*, may have any connection or affinity with this word?" The monoſyllables quoted in the text, compared with the genius of ſpeech, are, however, ſufficient to convince us, that the *laſt* ſyllables of *tethin*, *titin*, *titan*, are not formative, but *radical*.

ancient term and its modern interpretation: ſc. τιν, TIN *, and αλεος, ALEUS, *calidus*. The name of TIN is likewiſe derivable from the ſame ſource, as having been applied to our native metal (of which, Pliny † informs us, mirrors were anciently made) on account of its brilliancy. For, as the Latins applied the oriental term אור, AUR, which ſignifies *lux*, *ſol*, and alſo *ignis*, (but, "non tam ignis ardorem quam ejus flammantem ſplendorem" ‡) to denote both the brightneſs of the *morning*, AURORA, and the luſtre of the metal *gold*, AURUM;—and as the Greeks applied to *iron*, σιδηρος, SIDEROS, the ſame word which the Latins, or early Dorians, uſed to expreſs the heavenly bodies, "ſplendentia cœli SIDERA;"—ſo it is a very ſound conjecture, that our remote anceſtors were guided by a cognate principle in impoſing the name of TIN.

Together with the other members of the Celtic family, the firſt inhabitants of Greece employed the common name of τιταν, τιτην, TITAN, TITEN, to denote the *ſolar body*, as is almoſt too notorious to require evidence here. The following paſſage, however, in the hymn to APOLLO, or the SUN, aſcribed to Orpheus, in which various traditionary and myſtical names of that perſonified agent are aſſembled, may deſerve to be produced:

* "TIN, *to melt*, or *diſſolve*." Iriſh-Eng. Dict. From the word *tin* we alſo form, to *Tind*, i. e. *to ſparkle, to kindle;* the congenial letter *d* being brought out by a ſtrong appulſe of the tongue on the final *n:* ſo, perhaps, in τιν-δ-αλιος. See Junii Etymol. Angl. V. *Teen, Tind, Tin.*

† Nat. Hiſt. XXXIV. c. 17.

‡ Simonis Lex. Heb. Chald.

——— —— Πυθιε, TITAN,
ΓΡΥΝΙΕ, και Σμινθεω ———

" —— —— Pythius, TITAN,
" GRYNIUS, & Smintheus! ——"

The first and last of these appellations are referred by Homer to *Apollo;* the second and third are terms *now in use* in the Hiberno-Celtic to designate *the sun;*—the word Γρυνιος, the " GRYNæus Apollo" of Virgil, being the same word with the GRIAN of the Irish *.

But when the first modification of the primitive language took place, by means of the entrance of the first of those foreigners who obtained establishments in the country, and to whom Socrates alludes in the passage of Plato already quoted at p. 158, the adoption of new terms in the place of those applied to the great object of their

* Shaw's *Dictionary.* Lhuyd, *ubi supra.* Collect. *de Reb. Hib.*——At the same time that we may recognise *these words* for fragments of that most ancient language to which we give the name of Celtic, we must proceed with great caution in the inferences we would draw from the dialects of Ireland, &c. on account of the gradual modification of those dialects, during a course of ages, through the long intercourse of the Phœnicians of Africa with the British islands. General Vallancey has, with great ingenuity and learning, proposed an interpretation of the famous Punic passage in Plautus, by means of the Irish, as Bochart, Selden, and other learned men, have long since done, by means of the Hebrew. Whether his interpretation be satisfactory, I am incompetent to pronounce; but this we may safely affirm, that if it is, it makes against the purity of the Irish, considered as a Celtic Dialect; which must be corrupt in proportion to the quantity of Punic that it contains,—the Celtic and Punic being very different languages.

ſuperſtitious worſhip, the SUN, occaſioned ſuch of the *indigenæ* or αὐτοχθονες as remained, to diſcriminate between themſelves and thoſe of their kindred who withdrew from the commerce of the invaders; noting the latter by the term which they ceaſed to employ. For, that the ſun was the great object of heathen worſhip and ſuperſtition, in every age and country, is (I preſume) a fact too well known to be contended here; as alſo, that many tribes were denominated from the name they gave to that luminary. Whatever was the alteration produced in the language of the primitive inhabitants of Greece by the firſt invaders, their deſcendants continued always to recogniſe their anceſtors in the Τιτηνες, or TITANS:

ΤΙΤΗΝΕΣ, γαιης τε καὶ ουρανου αγλαα τεκνα,
ἡμετερων προγονοι πατερων —— —— *Orph. H.* 36. 1.

" TITANS, illuſtrious ſons of earth and heav'n,
" *Our ſires' progenitors!* "

notwithſtanding that, in the proceſs of ages, theſe afterwards migrated ſo far to the weſtward:

—— —— εφ Ἑλληνεσσι, μαχαιραν
βαρβαρικην καὶ ΚΕΛΤΟΝ ανασταντες αρηα
οψιγενοι ΤΙΤΗΝΕΣ, αφ ἑσπερου εσχατοωντος
ρωσονται —— —— — *Callim. H. in Del.* 172.

" Againſt the Greeks then ſhall a future race

"Of TITANS, pouring from the *utmost West*, *
"Raise the barbaric sword and CELTIC war."

When the first Egyptian colonists carried the influence of their language and religious customs into the country called, in after ages, Greece; and when that language began, in partial instances, to supplant (what, in the defect of a more accurate designation, I call) the original Celtic, it is probable that the words thus introduced would, in many cases, take the place of those which they extruded, according to the practice of the *ancient speech*; that is to say, according to the genius of the language receiving, rather than of that from which they were received. Thus, the word πιρη, PIRA, signifying exclusively *the sun* in Egyptian, and comprehending no notion of fire, having entered under the form πυρα, πυρ, in the place of the word TITAN, which emphatically expressed the *fiery* property of the sun, might be abusively employed as equivalent to it in all its extent †.

* I conceive that these two passages, compared together, may afford (for the present) a summary reply to the bold positions of a learned and elaborate writer, who affirms, that "the Titans were Scythians;"—and who asserts, that "the Scythians *originated* in "the East, as the Celts did in the West." (See *A Dissertation on the Goths, &c.*)—We learn, on the contrary, from those authorities, that the traditionary belief of the Greeks was very different; namely, that the *Titanic* family, which they placed at the head of their genealogy, was no other than that which was established, in after ages, on the western side of Europe.

† It may be well in this place to anticipate a suspicion which some readers might feel inclined to interpose, namely, that the Egyptian πιρη itself may be a corrupted form of πυρ, introduced from Greece, with many other Greek words, subsequently to the conquests of Alexander; and to obviate its effect by observing, that the word πιρη is an

II. Now, That the word πυρ, PYR, on the other hand, did *in fact* signify, literally, *the sun*, at a very early period, I am next to shew.

And the first evidence which I shall adduce, though concise, appears to me to be ample, and direct to the present purpose; and indeed, if examined dispassionately and critically, it cannot, I think, be found to admit of any other interpretation. It is furnished by Diodorus Siculus, who has transmitted to us many scattered and important truths, intermixed with much idle fiction, equivocation, and anachronism; and amongst the number is this unnoticed tradition. The whole of the obscure and insulated fact which he records, bears a manifest relation to what has been just now contended, and points to the *three* appellatives of τιτ̃αν, πυρ, and ἥλιος, TITAN, PYR, and HELIUS, as denominations given successively in Greece to the sun:—and also, to the hostility of those who maintained the former, with those who imposed the latter name. The substance of the intelligence which it furnishes is this, that *the word* ἥλιος, HELIUS, succeeded to that of πυρ, PYR, to denote *the sun*, as did *the word* σελην̃η, SELENE, to that of μην̃η, MENE, to signify *the moon*. These are his words—ονομασθησεσθαι γαρ ὑπο των ανθρωπων ἩΛΙΟΝ μεν, το ΠΡΟΤΕΡΟΝ εν ουρανῳ ΠΥΡ ἱερον

ancient appropriate denomination of *the sun* in Egypt, compounded of the Egypt. article ⲡⲓ, and ⲣⲏ, *sol*. Of the incorporation of the article in Greek words derived from the Egyptian, we have frequent examples, which bear evidence to an ancient Egyptian influence; just in the same manner as the incorporation of the article *al* in numerous words of the Spanish Vocabulary, exhibit a proof of the undeniable influence of the Arabic in that language.

ΚΑΛΟΥΜΕΝΟΝ, ΣΕΛΗΝΗΝ δε την ΜΗΝΗΝ ΠΡΟΣΑΓΟΡΕΥΟΜΕΝΗΝ *.—"That what in heaven was *before called* the ſacred PYR, "ſhould be thenceforth denominated HELIUS; and what was *called* "MENE, ſhould be denominated SELENE." Here the terms of Diodorus poſitively deſign true, and not *metaphorical* deſignations, as the το πρότερον καλουμενον teſtifies; and with this fact the hiſtorian has implicated ſome obſcure veſtiges of the traditionary hiſtory of TITAN. The information comes to us, therefore, under the fiction of a prophecy, which ſuppoſes two facts: the firſt, that at the period of the prediction the words πυρ and μηνη, PYR and MENE, were actually proper appellatives for the ſun and moon; the ſecond, that at a ſubſequent period theſe words ſhould be ſuperceded in their reſpective functions, by the words ἥλιος * and σελήνη, HELIUS and SELENE.

In reſpect of the previous uſe of the terms PYR and MENE, (whoſe fortunes are here made parallel) we know that the latter was long retained by the poets to expreſs *the moon;* and with a variation in its termination—MHN, MEN,—it became the common term for *a month*, or the time meaſured by a lunar revolution: χρονος ΜΗΝΗΣ ελισσων κυκλον,—"Time, who rolls forward the circle of MENE, or the "moon." The late introduction of the word SELENE, together with the events attending it, are, I ſuſpect, alluded to in the name PRO-SELENOI, aſſumed by the inhabitants of Arcadia to commemorate the high antiquity of their eſtabliſhment in the Peloponneſus,

* Plato, in Tim. p. 39, B. ſeems to ſpeak of the name ἥλιος as of late adoption: φως ὁ θεος ανηψεν εν τῃ προς γην δευτερᾳ των περιοδων, ὁ δη ΝΥΝ ΚΕΚΛΗΚΑΜΕΝ ΗΛΙΟΝ. "God kindled the light to which *we have now given the name of Helius*, in the ſecond "revolution from the earth."

and their ſeniority to the revolution in queſtion *. But, in regard to the word πυρ, PYR,—it does not appear that this word maintained an equal authority among the poets; perhaps, on account of the equivocation to which it was liable, and which obtained a more ready acceptation to the word HELIUS. Some veſtiges, however, of what Diodorus commemorates, are ſtill diſcernible, and, among other inſtances, in the opening of the Orphic hymn to PAN, which term is to be underſtood in the ſenſe of το Παν, or the *univerſe*.

ΠΑΝΑ καλω, κρατερον νομιον, κοσμοιο τε ΣΥΜΠΑΝ,
ΟΥΡΑΝΟΝ, ηδε ΘΑΛΑΣΣΑΝ, ιδε ΧΘΟΝΑ παμ βασιλειαν,
ϗ ΠΥΡ αθανατον· τα δε γαρ ΜΕΛΗ εςι τυ ΠΑΝΟΣ.

" I invoke the UNIVERSE, the AGGREGATE of the world,
" The HEAVEN and the SEA, the all-ruling EARTH,
" And the immortal SUN, (PYR) for theſe are MEMBERS of
" the WHOLE."

And the poet reſumes this particular enumeration from verſe 13 to 18, the laſt line of which appears to fix the ſenſe of PYR according to the preceding expoſition. But if the word MENE maintained

* Thoſe, on the other hand, who were votaries of SELENE, ſeem to have treated the worſhipers of MENE with the utmoſt arrogance.

—— —— —— —— —— Σιληνην
αθανατοι κληζουσιν, επιχθονιοι δε τε Μηνην. *Orph. Frag.* IX.

" Whom the immortals call SELENE, but the inhabitants of earth call MENE."

This manner of diſtinguiſhing between names is common in the *Edda*.

a more durable authority among the *poets* than that of *pyr*, this latter word, on the other hand, preſerved its genuine and primitive ſignification unimpaired amongſt the *moſt ancient philoſophers* of Greece, as we ſhall preſently diſcover.

Such, then, is the import of the communication received from Diodorus; and which cannot mean any thing, if it does not mean that the ſun was *anciently called* PYR, and the moon *called* MENE, by that people, which afterwards employed the word HELIUS to denote the former, and SELENE to deſignate the latter. From whence it will appear, that the word *helius*, ἥλιος, which *we know* ſucceeded *remotely* to that of *titan*, τιταν, ſucceeded *immediately* to that of *pyr*, πυρ.

A teſtimony, feeble and indiſtinct perhaps in itſelf, but by no means inefficient when compared with the above tradition in Diodorus, and with the total of the argument, occurs in Phavorinus, who interprets TITAN,—ὁς καὶ αὐτος αλληγορεῖται εις τον ΗΛΙΟΝ. And ἥλιος,—ΠΥΡ ουρανιον. And again,—ΗΦΑΙΣΤΟΣ—ὅτε δε το ΠΥΡ, παρα τισι δε ὁ ΗΛΙΟΣ. The tradition that Bacchus was generated by πυρ, PYR, from whence he is ſometimes called πυρογενης*, PYROGENES, may be interpreted in the ancient ſenſe here aſcribed to the word, and with the ſame import as the ἡλιαδης, HELIADES, from HELIUS. For Diodorus, in his Fifth Book, reducing the allegory of Bacchus to its natural meaning, informs us, that the firſt *grapes* figured in the perſon of Bacchus, were the ſpontaneous production of natural

* δια ΠΥΡΟΣ λοχευθηναι. Phurnutus, de Nat. Deor. p. 82.—Diod. Sec. l. III.

agencies; the principal of which, as appears from his First Book, c. II. was ever held to be the SUN. "SOLEM, cui debemus—quod "annum cursu suo temperet, et corpora alit; *fata evocat, percoquit* "*fructus.*"* And Eusebius, ὁ ἩΛΙΟΣ σπερμαινειν λεγεται την φυσιν.† So Macrobius; "SOL quoque ipse, de quo vitam omnia mutuantur." And Plutarch, in the last sentence of his discourse concerning Isis and Osiris, says: "it was with great propriety that the Egyptians "offered resin and myrrh to the sun, since it was from him that "they derived *their birth.*" ὡς αφ' ἩΛΙΟΥ την ΓΕΝΕΣΙΝ εχουσα ‡.

But the last evidence that I shall produce is conclusive, and must, I think, remove any doubt upon the subject;—it respects the most important fact in the ancient history of the science of astronomy.

* Seneca, *de Benef.* l. VII. c. 31.

† Apud Jablonski *Panth. Ægypt.* l. II. p. 287.

‡ In *Somn. Scip.* l. I. c. 6.

[*To be concluded in the next Number.*]

غزل از دیوان حافظ

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عیدست و موسم گل ساقي بیار باده
هنگام گل که دیداست بي مي قدح نهاده

زین زهد پارسایي بگرفت خاطر من
ساقي بده شربتي تا دل شود گشاده

واعظ که دي نصیحت میکرد عاشقانرا
امروز دیدمش مست تقوي بباد داده

این یک دو روز دیگر گلرا غنیمتي دان
گر عاشقي طرب جو با شاهدان ساده

گل رفت اي حریفان غافل چرا نشینید
بي نالهٔ دف و نيي بي یار و جام باده

در مجلس صبوحي داني چه خوش نماید
عکس عزار ساقي در جام مي فتاده

مطرب چو پرده سازي شاید اگر بخواني
این طرز شعر حافظ در بزم شاهزاده

## *Perſian Ode of* HAFIZ—*Tranſlated by* WILLIAM OUSELEY, *Eſq.*

IT is a feſtival, and the ſeaſon of the roſe; boy, bring wine.—Who ever ſaw, in the time of the roſe, a cup placed down without wine?

My heart ſhrinks from the malicious hypocriſy of affected temperance: pour out the wine, boy, that my heart may be expanded.

Him, who yeſterday preached ſerious advice to lovers, I this day beheld drunk, and his piety and ſolemnity given to the wind.

For theſe two or three days to come, plunder the roſes! and if you are a lover, ſeek the delights of love in revelling with beautiful damſels.

The roſe is now departed! but why, my companions, do you ſit

languid and inanimate without the ſound of the tabour and flute *, without a miſtreſs and a flaſk of wine.

You know how the morning draught delights us in our feaſt, when the roſy cheek of the cup-bearer is reflected in the wine.

O minſtrel! when you begin to play, if you accompany the inſtrument with your voice, ſing this fragment of the poetry of Hafiz at the banquet of the prince.

* According to ſome MSS. بي بانگ رود چنگي "without the melody of the harp ſtrings."

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## *Obſervations on the Perſian Language, with an Anſwer to the Query in* No. II. *p.* 192, *on the following Paſſage of* VIRGIL, OEnotrii coluere Viri----*By the Rev.* B. GERRANS, *Teacher of the Oriental Languages*, &c.

HOWEVER the literati of Europe have diſagreed in ſome reſpects, they have till very lately been in this particular unanimous: that the ancient language of Perſia was totally different from the modern, that the former is either entirely loſt, or that what remains of it in the latter muſt be unintelligible to the people of the preſent

times. On this account, many laborious gentlemen, who have with much time and pains acquired a knowledge of Hebrew and Arabic, have neglected to apply themſelves to the Perſian, from a ſuppoſition that it could not afford any intelligence worthy of their purſuit; but if we examine the reaſons on which they ground their erroneous opinions, we ſhall find them erected on falſe principles, and eſtabliſhed by miſtaken repreſentations received from illiterate modern travellers, who have confounded it with the Malabaric, Nagree, Mooriſh, or ſome other jargon of Hindoſtaun. Others have concluded it to be a corrupted Arabic, for no other reaſon but becauſe after the Mahommedan conqueſt they adopted the Arabian character, without conſidering that what has happened to the Perſian has before happened to the Hebrew; which is, in fact, now written and printed in the Chaldean letter uſed by the Jews ſince their return from the laſt captivity, and bears no more reſemblance to the Samaritan or Moſaic letter, than the Palmyrene Syriac does to the Icelandic, or the Italian to the Celtic: greater changes have taken place among the Arabians according to the fancy of different ſcribes; and the ſame may be ſaid of the Engliſh, the inhabitants of which country having, inſtead of the old black letter, adopted the Roman, becauſe handſomer and much eaſier to be written. There are others, again, weak enough to believe that the preſent language of all India is nothing more than a barbarous farrago of words, principally introduced by the Dutch, Potugueze, and Engliſh ſettlers.

Though it will be no eaſy matter to remove all thoſe miſconceived prejudices, I ſhall (as it is my particular province) maintain, that the Perſian is the moſt deſcriptive, copious, and regular language in

the world; the verbs (the principal part of ſpeech in any language) are in this reſpect unrivalled, the infinitives of all ending in the ſame letter, ن (nun,) the third perſon ſingular of the perfect tenſe in د (dal,) the noun ſubſtantive, like our own, void of termination, and the plural number diſtinguiſhed by the addition of ان (an,) or ها (ha,) to the ſingular; the compariſon of adjectives is made by the addition of تر (ter) to the poſitive, and ترین (teren) to the ſuperlative: and even thoſe which in Engliſh, Latin, Greek, and moſt other languages, are extremely irregular, are in this great commercial living language of Aſia reconcileable to the common ſtandard. Its regularity can be only equalled by its antiquity, for no hiſtory extant can trace the Perſic, Arabic, or Hebrew, to their original ſource: what the pſalmiſt ſaid of the heavenly bodies, may be here applied, "their ſound is gone out into all lands, and their words into the "ends of the earth," becauſe the remains of all three, but more eſpecially the Perſian, are to be found in moſt Aſiatic, as well as European tongues: as it was in the time of the kings of Iſrael, or in the days of Abraham and, perhaps, of Noah, ſo it is at preſent, with the additional recommendation of being enriched by the liberal introduction of Arabic words, and being more convenient by the adoption of a plainer character. Among innumerable words purely Perſian, which have been always uſed in common both by the ancient and modern inhabitants, there are two to be met with more frequently than others; the firſt of which is, ستان (ſtaun:) to eſtabliſh this by hiſtoric proof, I ſhall produce one inſtance, among many, from Holy Writ:—When pious Hezekiah had removed the high places, broken the images, and cut down the groves, he afterwards brake in pieces the brazen ſerpent that Moſes had made,

becauſe the Iſraelites burnt incenſe to it, and he called it נחשתן, Nehhuſhtan; which word cannot be underſtood by the Hebrew or Arabian ſtudent, becauſe though the one part is Hebrew, the other is pure Perſian, and means nothing more or leſs than a ſtation * or place infeſted with ſerpents; and exactly correſponds with its modern acceptation in Negariſtaun, a ſtation or gallery of pictures; Cabariſtaun, a ſtation of graves or cemetry; Hindooſtaun, the ſtation or country of the Hindoos; and Guliſtaun, a ſtation or bed of roſes. The next compound is دار, having or poſſeſſing, the corrupted remains of which are evident in a variety of modern languages in words ending in *ter*, *der*, *dar*, *trius*, τρος, &c. &c.: and the veteran Orientaliſt may as clearly perceive it in Œnotrii, which, like נחשתן, Nehhuſhtan, is compounded of both the Hebrew יין and Perſian دار, the firſt part of which is ſomewhat diſguiſed by paſſing through the Grecian ſchool, and pronounced Οιν; which is eaſily accounted for by conſidering, that this people † had neither *jod* nor *vau* in their alphabet, and therefore were, and now are, obliged to pronounce Οιν inſtead of יין, as they call יון, Javan, Ιων, Ion, and the country יוני, Javania, Ionia, and by giving Οιν their own termination ος, you find the vocable Οινος, wine. The next difficulty to be removed is that the firſt radical د (dal) in the Perſian compound is ſoftened into ط (ta,) as the Italians pronounce Mahumeto, and the Engliſh, after them, Mahomet, inſtead of محمد (Maho-

* 2 Kings, chap. XVIII. v. 4. مارستان in the Perſian of the preſent day has the ſame ſignification where the ſame compound ستان is uſed.

† For the imperfection of the Greek alphabet ſee Rabbi Benjamin's Travels, p. 120, tranſlated from the Hebrew by the Editor of the Tooti Namch, or Tales of a Parrot.

med;) and, therefore, upon this principle, a Grecian would found Οινόληρ, יינדאר, Vinifer, the wine bringer or poſſeſſor; and the Romans, after them, would as naturally call him Œnotrus, and his deſcendants Œnotrii, which means wine poſſeſſors, inventors, or cultivators of vineyards. Œnotrus, as we are informed by Greek and Roman authors, was the ſon of Lycaon, who, for his barbarity, was transformed into a wolf by Jupiter: ſo that, according to their authority, the firſt inhabitants of Italy and the neighbouring countries were wolf-men, or, as the French more properly denominate them, *Loup-garoux*.

—— —— Riſum teneatis Amici.

It is well known to all unprejudiced readers that the Greeks were the corruptors and confounders of ancient hiſtory, always pretending to more knowledge and greater antiquity than any other nation; and when they met with a perſon whoſe name they could not pronounce, or thought it their intereſt to ſuppreſs, they either corrupted it from neceſſity and alphabetical poverty, or concealed it by naming him afreſh, either from ſome place from which he was ſuppoſed to come, from ſome extraordinary action which his anceſtors had performed, or ſome wonderful accompliſhment, or uſeful diſcovery, in which he excelled his predeceſſors, and juſtly merited the eſteem of his cotemporaries: ſo that the real name of the man was often enveloped in as much obſcurity as the Perſepolitan antiquities, or Egyptian hieroglyphics; of this deſcription is the fable of Καδμος, Cadmus, who never actually exiſted, it being a corruption of קדם, the Eaſt, and by putting the Greek termination you have Καδμος,

merely becauſe a tradition informed them that a man from the eaſt, whoſe real name was not known, firſt introduced letters among them.

What has been ſaid of Cadmus may be ſaid of Œnotrii, the poſſeſſors and inventors of wine, and cultivators of vineyards, which they learned from their father Œnotrus, *which was Noah*, who, in all probability, paſſed over into Europe about a century after the flood, and ſpent the laſt two hundred years of his life in Italy: from whence aroſe the fable of Janus, who (we are told) was the only deity that could ſee his own back. יין, as I have already obſerved, is the Hebrew name of wine, to which add the Roman termination *us*, and you have the very word JANUS, who was repreſented on ancient coins by a man with two faces on one ſide, and a ſhip on the other; which two faces can only be applicable to NOAH and his family, becauſe they only had ſeen the old world and the new, and the ſhip was the vehicle by which he and part of that family came into Italy.

## *Recherches ſur les vrais Principes de l'Étymologie, ou le Méchaniſme des Langues développé d'après l'Hébreu, qu'on démontre être Hiéroglyſique et la plus ancienne de toutes les Langues.*

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OUVRAGE utile à ceux même qui n'ont aucune connoiſſance de l'Hébreu par le ſoin qu'on y a pris de répéter en caractères communs et vulgaires tous les mots écrits en Hébreu ; ce qui a lieu non ſeulement pour les mots qui appartiennent à cette langue ; mais encore pour ceux qui ſont Chaldéens, Syriaques, Arabes ou Samaritains *.

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DES principes étymologiques préſentés ſous le plus ſimple aſpect poſſible ; pluſieurs applications de ces mêmes principes pour en faire

* This article was communicated to the Editor as the Proſpectus of a Work, which the ingenious author, the Abbé Caperan, deſigns to publiſh by ſubſcription, in one large quarto volume, ornamented with an emblematical frontiſpiece, an engraved table of above thirty ancient alphabets, and a chart illuſtrating ſcriptural geography. Mr. Harding, bookſeller, No. 98, Pall-Mall, and Mr. Hatchard, No. 173, Piccadilly, will acquaint thoſe who wiſh to promote this work, with the terms of ſubſcription and other particulars.

connoître la marche et mettre le lecteur à même de ſuivre les étymologies répandues dans tout le cours de l'ouvrage; les preuves de ces mêmes principes établies d'après le méchaniſme de l'Hébreu, conſidéré 1°. dans ſon alphabet, où l'on aſſigne d'abord la valeur et l'emploi de chaque lettre, répondant à toutes les valeurs et modifications des divers caractères ſimples ou composés des autres langues qui en ſont dérivées, quelques multipliés qu'ils puiſſent être dans leur forme et leur uſage; enſuite pourquoi telle lettre en particulier s'eſt facilement remplacée dans les dérivés, changement qui doit d'autant moins ſurprendre qu'il ſe rencontre dans l'Hébreu. Pour le prouver on a pris à tâche de citer ſous chaque lettre nombre de mots où ces mêmes permutations ont lieu, ſans rien changer à l'eſſence de la choſe ſignifiée.

Mots originaux qui, dès qu'ils paroiſſent ſont toujours ſuivis de quelques dérivés du Grec, du Latin, et autres langues connues et parlées principalement en Europe.

2°. Dans l'examen des lettres de cette même langue, classées par organe pour en déterminer la nature et aſſigner la différence qui ſe rencontre entre elles, leurs diverſes fonctions dans la manière de peindre les objets et comment elles ſont parvenues à rendre comme ſenſibles les beſoins et même les diverſes affections dont l'ame de l'homme eſt ſuſceptible.

C'eſt à la ſuite de cet examen que l'auteur s'eſt vu inſenſiblement conduit juſqu'aux découvertes 1°. des caractères hiéroglyſiques de la

langue Hébraïque : les comparaifons et les rapprochemens qu'il s'eft vu obligé de faire de l'Hébreu des Bibles avec le Samaritain et l'ancien Chaldéen, lui ont fait connoître la fignification directe de chaque lettre et l'objet phyfique que chacune d'elles repréfente par fa forme et fa nature.

2°. De la langue Hébraïque comme exiftante encore toute entière dans fon premier état de langage hiéroglyfique. Prouvé comme tel par le grand nombre de mots préfentés fous chaque lettre et expliqués hiéroglyfiquement d'après le nom ou une des qualités intrinsèques de la chofe repréfentée par chaque caractère qui s'offre dans une racine Hébraïque quelconque. En effet ce qui ne laiffe aucun doute fur ces découvertes, c'eft qu'on ne manque jamais de trouver dans trois caractères hiéroglyfiques, la définition de la chofe fignifiée, foit qu'elle fe préfente au phyfique ou au figuré, foit qu'elle convienne aux êtres animés ou inanimés. Les effais en font faits fur plus de huit cents mots toujours avec le même fuccès.

Ces deux découvertes conduifent l'auteur à affigner enfuite l'origine des lettres Grecques et Latines qu'il prouve être defcendues des alphabets orientaux et principalement du Samaritain renverfé. C'eft d'après ce rapport des lettres Latines avec les Orientales qu'il ne fait nulle difficulté d'affurer que nos lettres ont encore les valeurs hiéroglyfiques des anciennes langues, pour rendre la chofe plus fenfible, après avoir affigné une racine Hébraïque en particulier comme fource première, et rendu raifon des légers changemens que ce mot primitif a dû fubir en paffant dans nos langues, il préfente fous cette même

racine les mots Grecs, Latins, Anglois ou François, &c. qui en tirent leur origine et les explique eux-mêmes hiéroglyfiquement. Il y joint quelques obſervations ſur l'origine des caractères du Sancrit, du Cophte ou Egyptien, du Runique, de l'Eſclavon, de l'Ethiopien et de l'Arménien: tels ſont les matières qui font l'objet de la première partie.

Mais pour ne rien laiſſer à deſirer ſur ces découvertes, il en fait ſentir les précieux avantages. Un des principaux eſt de nous faire connoître que non ſeulement tout mot eut ſa raiſon, mais que les terminaiſons des mots jouiſſent auſſi de ce privilège. C'eſt dans ces vues que l'auteur à l'aide des hiéroglyfes et de ſes principes étymologiques rend raiſon des différentes parties qui compoſent la grammaire. Il fait ſes premiers eſſais ſur l'Hébreu et enſuite il paſſe au Chaldéen, au Syriaque, au Samaritain et à l'Arabe, de là aux langues Grecque et Latine et de celles-ci aux langues, Allemande, Angloiſe, Eſpagnole, Italienne, et Françoiſe: par ce moyen l'on a dans cette ſeconde partie un grammaire preſque complette de douze langues différentes. En effet on y verra que les hiéroglyfes y font conſtamment ſentir pourquoi telle lettre a plutôt été employée pour tel article que pour tel autre, dans les noms telle figure pour déterminer plutôt tel cas que tel autre, plutôt le ſingulier que le plurier, dans les verbes plutôt la première perſonne que la ſeconde, plutôt le préſent que le futur &c.

Le tout eſt terminé par l'application des mêmes procédés au pſeaume 68 (ſuivant les Hébreux.) Non ſeulement on donne

l'hiéroglyfe de chaque mot qui le compofe, mais encore des dérivés de ces mêmes mots dans les langues Grecque, Latine, Angloife, Efpagnole, &c. On y joint la traduction Latine et Françoife de la Vulgate avec fes différences du texte Hébreu et des notes qui en développent le fens prophétique dans toute fon étendue.

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## *Specimen of the Perfian* Tales of Inatulla—*Literally tranflated by* JONATHAN SCOTT, *Efq.*

OF this work the proper title is بهار دانش *(Bahar-danufh,)* the Vernal Seafon, the Blooming Spring, or the *Garden of Knowledge.* If we may form an opinion from the fuccefs which Colonel Dow's very loofe and inaccurate tranflation, or rather imitation, of part of thefe Tales has had both in England and on the continent, a complete and faithful verfion of them will not only ferve to amufe the lovers of ingenious fiction and romance, but to inftruct thofe who look for fomething more than entertainment. Thefe tales exhibit a highly-coloured picture of Afiatick manners, difplaying, in particular, the fuperftitions and fentiments of the Hindoos. Mr. Scott's tranflation is now in the prefs, and will be comprifed in four vols.

duodecimo; but as he will not print the original Perſian, which would ſwell the work to a great extent, and conſiderably add to the expenſe, a ſpecimen of the text is here given, and the MS. from which he tranſlated it will be lodged in the Britiſh Muſeum*. Some few ſhort paſſages he has purpoſely omitted; they are ſuch as, however tolerable among the Aſiaticks, and frequent among the ancient writers of Greece and Rome, would groſsly offend the chaſtity of an Engliſh eye or ear. To ſatisfy, notwithſtanding, the utmoſt ſeverity of criticiſm, he has marked in the original Perſian MS. thoſe paſſages, the indelicacy of which has induced him to omit them in his tranſlation. *(Editor.)*

* Another copy of the *Babar-danuſh* may be ſeen in the Britiſh Muſeum, marked *Plut.* XXXVI. B. 5564. Two prefaces occupy as far as the eighth page of this MS. where the extract here given will be found.

بهار دانش

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طلسم کشایان کنج اسرار و راه شناسان پرده اسمار این رقم تازه از جریده کهن روزکار استنباط کرده چنبان بر صفحه بیان ثبت نموده‌اند

که در ایام سلف و زمان پاستان در ممالک و سعت اباد هندوستان جنت نشان صاحب افسري بود چون خورشید ساحت کیتي‌را در ظل فرمان کرفته و بنور شمع معدلت شبستان جهانرا منور ساخته از غایت اعتلاي مایه همت پاي استکبار بر فرق فرقدین کزاشته و بغرور مکنت و جاه اورنک پیرایان زمانرا مطموره نشین عدم انکاشته حلقه انقیاد امرش فلک فیروزه در کوش انداخته و غاشیه امتثال مشالش دو پیکر بر دوش کرفته روزکار زمام اختیار ابلق تند خرام ایامرا در قبضه اقتدارش داده و اقبال بسان بندکان مقبل فرق نیاز بر استانش نهاده

## BAHAR-DANUSH: *or Garden of Knowledge.*

THE decipherers of the Talifmans of the Treafures of Myftery, and acquainted with the paths of the receffes of fecrecy, having explored this lately-difcovered manufcript in the records of ancient time, have thus impreffed it on the pages of narration.

In days of yore, there reigned in the extenfive and populous empire of Hindooftan, emblematic of Paradife, a fovereign who, like the univerfe-illuming fun, comprifed the world within the beams of his dominion; and who, by the rays of the lamp of his impartial juftice, enlightened the gloom of the earth. From the fuperiority of his afpiring genius, he placed the foot of contempt on the heads of the bears *; and, from confcious pride in his own power and dignity, regarded contemporary monarchs as grovelling in the caves of non-exiftence. The azure fkies † wore the ring of fubjection to his power, and the twins ‡ bore upon their fhoulders the badge of fubmiffion to his authority. Time had refigned to the check of his guidance the reins of direction over the mottled and wild-pacing fteeds of viciffitude; and fuccefs, like an approaching flave, bowed the forehead of humility at his threfhold.

* The conftellation fo called.

† That is, Fortune. Ear-rings in the Eaft are worn by flaves as marks of fervitude.

‡ The conftellations fo called.

نظم

همه اسباب شاهي حاصل او
نمانده ارزوي در دل او

فلک درخيلش از جوزا کمربند
ظفر با بند تيغش سخت پيوند

چون در شبستان اقبالش شمع که کاشانه امید از فروغ وجودش منور شود نبود و نحل زندکانش ثمري که زايقه حيات را لذت مراد بخشد نداشت لهذا نقته وار پيوسته دايره نشين غم بودي و همواره درخدمت صاحبدلان التماس فاتحه کردي وشبهاي بدرکاه واهب بي منت بمناجات درخواست نموده تا انکه بيمن انفاس متبرکه درويشان و مناجات نيم شبي و دعاهاي سحري ايشان بعداز فراوان ارزو و فرط تمني کلشن امیدش کلمراد کرد و نخله تنمايش بار اورد و کاشانه دولتش بشمع سعادت منور شده شام ارزويش بصبح اقبال مبدل کشت اعني نير اوج خلافت و خورشيد اسمان سلطنت با هزاران فرجهانداري و شکوه کيتي ستاني از افق مولد طلوع فرموده ساحت تيناي پدر و شبستان امید خلايق را نوراني ساخت

بادشاه از اين موهبت عظمي و عطيه کبري جبين نياز بر خاک

VERSE.

"All the objects of dominion were in his possession; and there remained not aught for his mind to covet.
"Fortune in his train was bound with the girdle of Orion; and victory was the strong belt of his sabre."

However, in the chamber of his prosperity there was not a lamp, so that the recess of hope might be illumed by the rays of its brightness; and the tree of his being had no fruit that could give the relish of enjoyment to the taste of life: on which account he was constantly sad and lonely, like a dot in the circle of regret. Daily did he entreat the supplications of the pure-minded masters of the heart, and nightly make request in prayer at the throne of the Bestower, who looks not for recompence. At length, under the auspices of the favourable aspirations of the religious, their midnight petitions and early devotions,—after long anxiety and impatient wishes,—the rose-bush of hope put forth a blossom, and the tree of expectation bore fruit. The gloom of his condition was brightened by the lamp of prosperity, and the night of suspense was succeeded by the dawn of success. The sun of empire, with a thousand world-subduing splendours, and globe-pervading brilliance, having appeared from the horizon of birth, enlightened the expanse of his father's expectations, and the till-now dark chamber of the hopes of mortals.

The emperor having prostrated the forehead of humility on the dust of thanksgiving, in grateful sense of this invaluable blessing

منت سوده مراتب شکر و سپاس بتقدیم رسانید و در خزانه کشوده ببذل و نوال جهانرا یکسر تونکر ساخت و مکینان و بیکسان بجود بخشش از و نیاز مستغني کردانید

نظم

شاه از مهر فرزند فیروز بخت
در کنج کشاد برشد بتخت

بشادي کراید از درد و رنج
بخواهندکان داد بسیار کنج

القصه این کوهر دریا عظمت و بختیاري در ساعت مسعود و زمان محمود با اسم سامي جهاندار سلطان موسوم کشت و دایه سعادتمند بیدار بخت بجهت تربیت انوالاکوهر سربلندي یافت

چون چهار سال و چهار ماه درمهد دولت و اقبال و کنار دایه بلند پایه سپهري شد باین اهل اسلام بواسطه اکتهاب کمالات بمعلم سعادتمند و ادیب طالع بلند تفویض نمودند و موکلان دانشور ولالایان خرد پرور بجهت اصلاح طبع مبارکش تعین فرمودند تا بتکمیل فنون جهانداري و تحصیل شیون جهانکیري شهریاري اوقات میمون صرف کذارد واداب خلافت وفرمانرواي و قوانین سلطنت و کشور کشاي یاد کیرد

and inſtance of divine favour, offered up prayers and praiſes at the throne of mercy; and to evince his joy at ſuch a bounty, having ſet wide the doors of his treaſury, enriched the world by his gifts and largeſs, and delivered the friendleſs and neceſſitous from want and dependance, by his liberality and munificence.

VERSE.

" The ſultan, from affection for his happy-ſtarred ſon, opened the
" gates of his treaſury, and ſat in ſtate on his throne.
" He gave a looſe to joy after long anxiety and ſuſpenſe, and
beſtowed munificent gifts on every petitioner."

This pearl of the ſea of dignity and high fortune was, in an auſpicious inſtant, diſtinguiſhed by the glorious title of Jehaundar Sultan *; and a virtuous nurſe of wakeful ſtar exalted by the charge of ſuch a brilliant gem.

When four years and four months had paſſed in the cradle of proſperity, and on the boſom of his noble nurſe, agreeably to the rules of Iſlaam †, he was entruſted to a celebrated tutor for education; and experienced ſuperintendants, and wiſdom-loving ſervants, were appointed to direct aright his ingenuous diſpoſitions; ſo that he might occupy his gracious time in ſtudying the arts of government, learning the arcana of dominion and policy, and make himſelf maſter of the ceremonials of royalty and inſtitutes of command.

* Ruler of the world. † The Mahummedan faith.

## *Persian Ode from the Divan of* ANVARI.

غزل از ديوان انوري

عمر بي تو بسر چگونه برم
که همي بي تو روز و شب شمرم
خونها از دو ديده بالودم
رخته رخته شد از غمت جگرم
تو از شادي و خورمي بر خور
که من از تو بجز جگر نخورم
مگر اين بود بخششم از فلک
که از دست غم تو جان نبرم

## *From the Divan of* SENAI *.

از ديوان ثناي

روزي که وقف روي تو کردم نظارهرا
ديدم بدامن اين جگر پاره پارهرا
چون آفتاب ديده بود پاي تا بسر
محشور چون کنند شهيدان نظارهرا
تکرار وصل يار ثناي طمع مدار
هرگز کس نديد حيات دو بارهرا

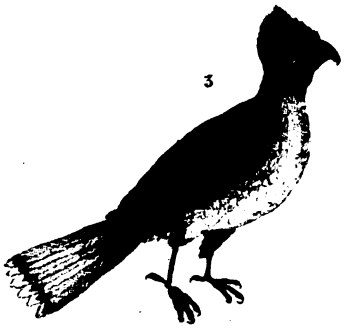
* This poet muſt not be confounded with the celebrated حکيم سناي *(Hakim Senai,)* from a copy of whoſe admirable work, حديکه (Hadikeh), in poſſeſſion of the Editor, ſome extracts ſhall be given in the future numbers of theſe Collections.

MISCELLANEOUS PLATE

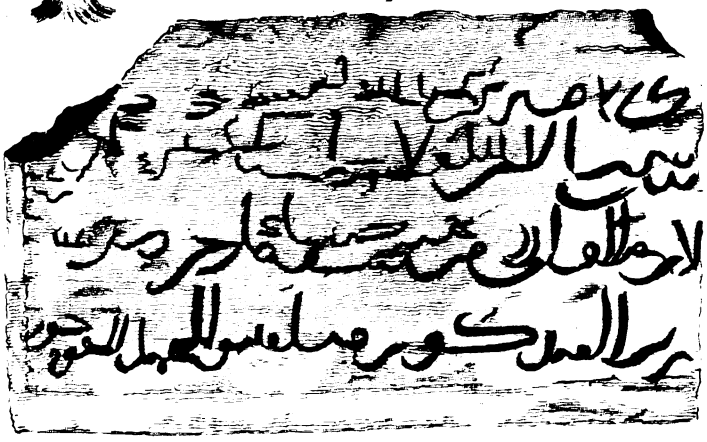
1

2

3



4



## *Miſcellaneous Plate.*

FIG. 1. Seal, affixed to a letter, written, as appears from an Engliſh note, *in Gentou by a Dabaſh on the Coromondal Coaſt*, about the year 1690—In poſſeſſion of the Editor (enlarged one half.)

Fig. 2. The *Nei* (ني) or reed, from the Perſian MS. intitled *Ajaieb al Makhloucat*, or Wonders of Creation, preſerved in the Britiſh Muſeum, (No. 5603, Plut. XXXIV. B.) Some account of this very curious Work has been given in No. II. of theſe Collections, p. 131. It is to be found in the Libraries of Oxford and Cambridge; two very fine copies are in poſſeſſion of the Editor, and one moſt beautiful belongs to the College Library at Eton.

Fig. 3. The *Bulbul*, (بلبل) from the ſame MS. this will be found to correſpond with the repreſentations of the Indian Bulbul, given in No. I. p. 15 and 16. By a letter to the Editor from his late amiable and lamented friend, Thomas Pennant, Eſq. it appears that the Bulbul, according to that moſt learned naturaliſt, is of the *Shrike* ſpecies.

Fig. 4. Ancient Arabick Inſcription on a ſtone, (2 feet 9 inches by 1 foot 10 inches) preſerved in the Britiſh Muſeum: the characters are in relief, but very much defaced.

# *Queries, Anſwers, Notices, &c.*

A CORRESPONDENT wiſhes to be informed whether M. Petis de la Croix, the ingenious tranſlator of the Perſian Tales, ſo well known by the title of *Les mille et un Jour*, has any authority for aſſerting that they were taken from ſome *Indian Dramas* which, he ſays, " have been tranſlated into all the Oriental languages, and of " which a Turkiſh verſion is preſerved in the Bibliotheque du Roi, " intitled *Alfarage bad al Schidda* *," &c.

*Extract of a Letter from General* VALLANCEY *to the* EDITOR.

——— In anſwer to your correſpondent Græculus †, on the word πέῤῥαν, the Sun, in Lycophron's very obſcure poem Caſſandra, which Canterus and others ſuppoſe was a Perſian name of that planet, I am of opinion there can be no doubt of its Egyptian origin. ΦΡΗ, *pre* or *phre*, a word Martianus Capella, in his hymn to the ſun, tells us,

* Vide Preface to the Edition of " Les mille et un Jour," in 5 vol. 16mo.—Amſterdam, 1711.

† Vide No. I. p. 90.

was expreſſed in three letters, making up the number 608. (De Nuptiis Philologiæ, p. 43.

Salve vera Deum facies, vultuſque paternæ
Octo et ſexcentis numeris, cui litera trina
Conformat ſacrum nomen, cognomen et omen.

| | |
|---|---|
| Φ - - - - | 500 |
| P - - - - | 100 |
| H - - - - | 8 |
| | 608 |

But theſe Coptic numerals not correſponding with thoſe of the Greeks, they formed the word ΥΗΣ, as an enigmatical name of the ſun, from their numerals:

| | |
|---|---|
| Υ - - - - | 400 |
| H - - - - | 8 |
| Σ - - - - | 200 |
| | 608 |

See Heſych. at the word Υεὶς, Bacchus, Sol. Υῆς, Bacchi epith. apud Ariſtoph.—See alſo Fr. Grandis ad ill. vir. Balzac, and Geb. Hiſt. Calend. p. 548.

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The following explanation of the Arabick gem, (of which an engraving has been given in the Miſcellaneous Plate, No. I. p. 86, fig. 5.) was communicated by Jonathan Scott, Eſq. who is of

opinion that the ſtone muſt have been the ſeal-ring of a Muſulman of diſtinction.

يا قاضي الحجات يا كافي المهمات

*Ya Cauzi al Hujjaut: Ya Kaufi al Mohimmaut.*

" O diſpenſer of benefits, (fulfiller of our wants) O promoter of
" our affairs ! "

---

In conſequence of the great expenſe, the difficulty and delay, in procuring from Calcutta the ſucceſſive Volumes of *Aſiatick Reſearches*, it has been propoſed to the Editor of the Oriental Collections to republiſh here that moſt valuable work, with ſuch additions and notes as his own obſervation has ſuggeſted, and his ſtock of Arabick and Perſian MSS. (near 400 vols.) has ſupplied. With theſe it is deſigned to give the remarks of many ingenious gentlemen, reſident here and in India, (ſome of whom are members of the Aſiatick Society) communicated to the Editor, as well as the criticiſms and emendations of German Orientaliſts. Notwithſtanding theſe additions, and that it is propoſed to print this work with the utmoſt accuracy, and on good paper, the price will be comparatively ſmall. The particulars will be ſpeedily announced in a publick advertiſement.

THE

# ORIENTAL COLLECTIONS

FOR

## OCTOBER, NOVEMBER, AND DECEMBER,

## 1797.

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# No. IV.

# ORIENTAL COLLECTIONS.

## 1797.

## *On the Oriental Emigration of the ancient Inhabitants of Britain and Ireland----By General* C. VALLANCEY, L. L. D. F. R. S. M. R. I. A. *(Communicated in a Letter to the* EDITOR.)

THE deeper our learned countrymen dig in the rich mine of Brahmanical hiſtory, the ſtronger appears the proof of the ancient hiſtory of Ireland,—that the original inhabitants were, as they ſtiled themſelves, *Aiteac Coti* or *Cuti*, the ancient *Cuthi*, *Palis*, or ſhepherds of the banks of the *Soor* or Indus, who, coloniſing with the *Tuatha-Dedan* or *Chaldæans* of Dedan, formed that body of Phœnicians which at length ſettled in theſe weſtern iſlands. They were called by the Greeks *Indo-Scuthæ*, a name which, as Mr. Wilford obſerves, had no relation whatever to Scythia.

From theſe טמא (haruſpex,) or, as Symmachus and Hieronymous write the word Θυαι, i. e. Babylonii haruſpices, (quod nos

vertimus in Hebræo גזרין (Gazirim) says Bochart,) were formed the Pagan Irish clergy, named *Seanoir* or wise men, Pers. *Zinir*, synonimous to which is *Draoi*, Arab دري *(Deri,)* Pers. *Daru*, a wise man, whence the English *Druid*.

That *Tuatha* in Irish has the same signification with the Chaldee טטא cannot be doubted, for we find these lines in Colgan's collection of the life of St. Patrick:

*Tuatha Heren taireantais*
*Des nicfead sithlaith nua.*

Thus latinized by him:

*Vates Hiberniæ vaticinibantur*
*Adventurum tempus pacis novum.*

That these *Tuatha Dedan* brought with them the use of letters has been demonstrated by me, in a former work, by quotations from ancient MSS. of the *Metempsychosis*, a doctrine which could not have been allowed since Christianity was established in this island; by *Phœnician inscriptions* on a golden patera, discovered in the bogs; by a mixture of the *Chaldean* characters with the Irish in MSS.; and, lastly, by a law in my possession for the punishment of stealing the sacred fire of *Balus*, or of war beacons.

These MSS. are in fragments: much care had been taken by the first Christian missionaries to destroy them. The Danes and Nor-

mans not only burnt many, but many were carried off by them; and it is ſaid, that in the cloſet of Tycho Brahe, at Copenhagen, are ſtill ſeveral aſtronomical books in Iriſh. *Cormac*, King of Munſter and Archbiſhop of Caſhel, in the tenth century, began to collect theſe fragments, rebuking his countrymen with *Imprudens gens Hibernorum, rerum ſuarum obliviſcens; acta eorum quaſi inaudita ſunt.* Yet very little remains of Cormac's compilation, except his *Gloſſary*, to which we are highly indebted for ſeveral valuable fragments of the *Druidical Mythology*, in which we ſhall find much of the *Brahmanical;* for example, under the word *Trogh-Ain*, or children of the ſun, he ſays, *agus as geinither Aruthn* (read Arun, the *th* being an hiatus) *ria ſin n'grein iſin Maddin*—i. e. "And he "begat *Arun*, the forerunner of the ſun, in the morning." This is evidently the *Arun* of the Brahmans, the charioteer of the Sun: "Could Arun diſpel the ſhades of night, if the deity with a thouſand "beams had not placed him before the car of day?" (Sacontalá.)

In Scythia, ſays Sir William Jones, (Diſc. v.) we meet with no traces of Indian rites and ſuperſtition, or of that poetical mythology with which the Sanſcrit poems are decorated. In the Iriſh hiſtory we find *Mogh Nuadhat*, *Airgiod lamh*, or the Magus of the new covenant, *Golden hand*, that is, Zarduſt, at the head of a liſt of *Mahas*, well known in India, viz. *Budh*, *Seaca*, and *Paramon*, the anceſtor of the Brahmans. "Pauſanias nous dit, que *Mercure*, le "même que *Budda*, un des fondateurs de la doctrine des *Paramenes* "ou *Brames*, eſt appellé *Parammon*." (Gebelin Hiſt. du Calend. Pref. p. 14.)

A concurrence of evidences, where there could be no previous communication, eſtabliſhes ſuch material facts, as, in my humble opinion, muſt be deciſive at the bar of criticiſm.

Dr. Prieſtly, in his Diſcourſes relating to the Evidences of Revealed Religion, 2 vol. Philadelphia, 1797, ſays, "I have introduced ſome curious particulars in the former volumes, in confirmation of the *Moſaic* hiſtory, from the third vol. of Aſiatic Reſearches; and having peruſed Sir Lawrence Parſon's *Defence of the ancient Hiſtory of Ireland* (by Col. Vallancey,) it appears to me exceedingly probable, that ſome of the inhabitants of Ireland were a colony from the northern parts of Phœnicia: the work is well deſerving of attention."*

May all our labours tend to confirm the writings of the inſpired pen-man: never did the times ſo much require the exertions of every good Chriſtian.

With the Tuatha Chaldeans, came that knowledge in aſtronomy, the ancient Iriſh have been remarkable for. The Druidical mythology is ſo blended with the aſtronomy, they muſt go hand-in-hand in the explanation of either, in which we ſhall find much of the Brahmanical.

I believe it is peculiar to the Brahmans, the Chaldæans, the old Arabians, and the Druids of Ireland, to place the *Pole Star* in the

* Vindication of the ancient Hiſtory of Ireland. Dublin, 1786.

tail of the *Dragon*. *Drag-bod*, (the Dragon's tail) the polar ſtar. (Iriſh Dict. of Lhwyd, O'Brien, Shaw.)

This dragon of the North Pole is the *Siſumara* of the Brahmans, and the *Mena* or *Mina Mara* of the Iriſh and of the *Malayes*. We find much of the Sanſcrit and Iriſh in the Malays.

"As a ſpecimen of that fabling and allegoriſing ſpirit, (ſays Sir W. Jones,) which ever has induced the Brahmans to diſguiſe their whole ſyſtem of hiſtory, philoſophy, and religion, I produce a paſſage from the *Bhagavat*, which, however ſtrange and ridiculous, is very curious in itſelf, and cloſely connected with the ſubject of this eſſay: it is taken from the fifth *Scandha*, which is written in modulated proſe. "There are ſome (ſays the Indian author,) who, for the "purpoſe of meditating intenſely on the holy ſon of *Vaſudeva*, "imagine yon celeſtial ſphere to repreſent the figure of that aqua-"tick animal which we call *Siſumara*: its head being turned down-"wards, and its body bent in a circle, they conceive *Dhruva*, or "the pole ſtar *, to be fixed on the *point of the tail*. On the "middle part of the tail they ſee four ſtars, *Prejapati*, *Agni*, *Indra*, "*Dherma*; and on its baſe two others, *Dhatri* and *Vidhatri*. On "its rump are the *Septarſhis*, or the ſeven ſtars of the *Sacata* or "wain †," &c. &c. "It is neceſſary to remark, ſays Sir William, that, although *Siſumara* be generally deſcribed as the ſea-hog or por-

* Dhruva ſignifies a wain; in Iriſh Drabh (read Drav) is a wain, and another name for pole ſtar; ſo are A, and *Ais*.

† In Iriſh *Seacata*, a wain.

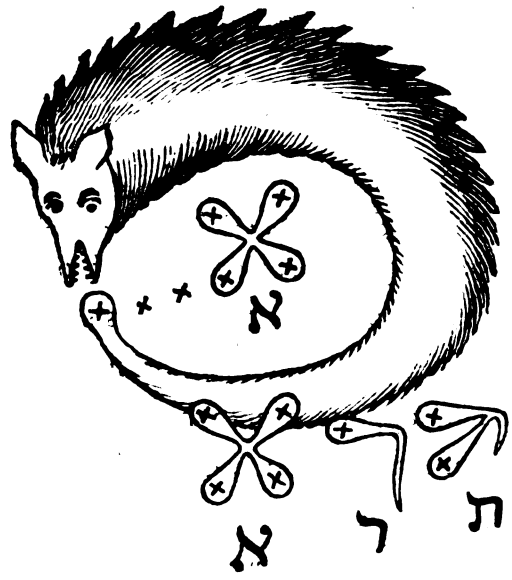
poiſe, which are frequently ſeen playing in the Ganges, yet *Suſmar*, which ſeems derived from the Sanſcrit, means in Perſian a large lizard. The paſſage juſt exhibited may, nevertheleſs, relate to an animal of the cetaceous order, and poſſibly the dolphin of the ancients."

*Men*, *Mena*, and *Mina*, in Iriſh and Malays, ſignify a *whale*; hence *Men-mara*, the ſea whale, is ſynonimous to *Siſumara*. But *Siſa* in Sanſcrit is a ſerpent, as we find by a tranſlation of a Sanſcrit inſcription by Mr. Wilkins: "thou art he that reſteth upon the "face of the milky ocean, and who lyeth upon the ſerpent "Siſa!"

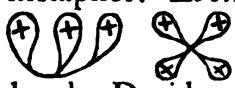
*Drag*, a dragon, is derived from *drag*, fire; in like manner *tan*, fire, ſignifies a dragon: hence the druidical *Leabha-tan*, the fiery dragon. *Leabha-Darmut*, the altar or blaze of Darmut, the *Darma Rajah* of the Brahmans; *Leaba-Caili*, the altar of *Callee* of the Brahmans, of which hereafter; *Leaba* is the להב *(lehab,)* flamma, of the Chaldeans, and *tan* is the Chaldee תנין (tanin,) *draco*, cetus, balena, *ſerpens*, from תנן, tanan, fumavit, arſit, (Buxtorf;) hence, by a change of ב into ו, letters commutable in moſt, if not in all languages, I think לויתן *(Leviatan)* i. e. *balena*—And I am of opinion Job refers to this fiery dragon or Siſumara, (ſo called becauſe of the bright conſtellations of the Bear and Wain which it contained:) "Canſt thou draw out Leviathan with a hook—his "teeth are terrible round about—by his ſneezing a light doth "ſhine—out of his mouth go burning lamps, and ſparks of fire "leap out." (Chap. 41.)

The old Arabs muſt have had a knowledge of theſe conſtellations, as they named the pole ſtar ذنب تنين *Zenebi tinnin*) the dragon's tail.

Let us now depict the Siſumara according to the deſcriptions of the Brahmans, and inſcribe the conſtellations of the *Wain* and the *Bear*, with the letters of the *celeſtial* alphabet of the Chaldeans, as given us by *Kircher*, *Duret*, and others, a plate of which I have given in the Fifth Volume of the Collectanea de Rebus Hibernicis.




Here we ſee the Pole Star, or *Drag-bod*, in the tail of the *Leviathan* or *Siſumara*, the ſea ſerpent, and the letter א, A, which in Iriſh ſignifies a wain. On its rump are the Septarſhis, or ſeven ſtars, formed by the letters א, ר, ת, A, R, T, which in Iriſh ſignifies a *Bear*.

In proceſs of time this dragon was carried up between the two conſtellations, and formed the נחש ברה (Nahhas berih) of the Chaldeans and Iriſh Druids, and to this Job alſo alludes, "his hand has formed נחש ברה"—tranſlated *ſerpentem fugacem*, which the Targum has metaphor. *Leviathan*. And in this alteration, the wain became  i. e. אש or עש, i. e. (aſh,) which is written *Ais* by the Druids, and ſignifies a *wain*. Hence in the Chaldee we find בריה עש, *barih aſh*, the *Amaxa;* but *barih* in Chaldee is tranſlated *axis*,—circa quem volvitur ſphæra mundi, in Iriſh *Barri;* and *Naes* in the Iriſh is a ſerpent; whence the town of *Naas* has two ſerpents for ſupporters to the arms of the corporation.

In like manner the conſtellation *Argo* appears to me to be of Chaldean and Druidical origin. As to the Argonautic expedition taking its name from *Argo* or *Argus*, I am of opinion with Sir W. Jones, the whole was borrowed by the Greeks; for ſays he, "that it "neither was according to Herodotus, nor, indeed, could have been "originally Grecian, appears even when ſtripped of its poetical "and fabulous ornaments, extremely diſputable; and I am diſpoſed "to believe it was an emigration from Africa and Aſia, of that ad-"venturous race who had firſt been eſtabliſhed in Chaldea." (Supp. to Ind. Chron.)

Theſe were the *Aiteac Coti*, or Indo-Scuthæ, who, according to Epiphanius, "were of that family who, of old, erected the great "tower called Babel, and who built the city of Babylon." It is

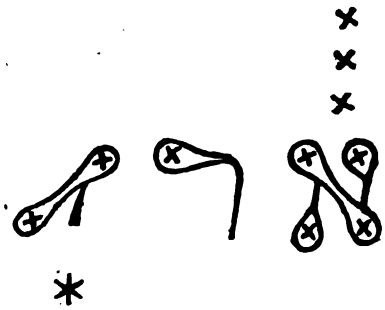
probable they might boaſt ſo, but it is evident from hiſtory, theſe Indo-Scuthæ were only allied with thoſe Chaldeans that had ſettled in *Omann*.

There is no derivation in the Greek language for the name of the conſtellation *Argo;* ſome, ſays *Hyginus*, derive it from a Greek word ſignifying *quickneſs;* others from *Argus*, who, they ſay, was the inventor, &c.

*Arg* in Iriſh is a ſhip, ſo named from ארג, texuit, from the weaving of the branches of trees between the ribs, which were afterwards covered with ערקה (harka,) or hides, like our Iriſh *Corracs* of the preſent day; hence ארג, in Chaldee, a ſhip; ארג ליא (arg-lia,) the oars: inſtrumenta quibus in navibus utuntur, ſays Dav. de Pomis; *Lia* in Iriſh is an *oar*, whence *Liach*, a row-galley.

In Sanſcrit *Argha* is a ſhip. "One of the Sanſcrit emblems, "(ſays Mr. Wilford,) is named *Argha*, which means a cup, diſh, "veſſel, in which flowers and fruit are offered to the deities; but "this cup or diſh muſt always be ſhaped like a *boat* or *ſhip;* and "hence *Iwara* has the title of *Arghanatha*, or the lord of the boat-"ſhaped veſſel; hence we find in the Arabic, عرك *(Ark,)* a ſhip-"man, a mariner."

Let the celeſtial characters be applied to the formation of the principal ſtars in the conſtellation of Argo.



The first is א, the second ר, and the third ג, i. e. ARG, which signifies a ship: the three perpendicular stars naturally formed the *Crann* or *Trann*, the mast, in Chaldee כרן and תרן, malus arbor. The bright star of the whole groupe not falling into the character ג, was naturally distinguished by the druidical name *Cann Ob*, or the star of the water; whence the *Canobus* of Strabo, and the *Canopus* of the Egyptians, who personified it, and made it the deity of the rivers. In an ancient Oriental Ephemeris in my possession, wherein all the old Oriental zodiacs are described; where the Arabic has the ship, the Egyptian corresponding word is Αρχωος, in the signs, and the name of the genius corresponding is KANωπυς, which shews the Egyptians originally had Argos: from whence I conclude, with Dionysius Per. that the Indo-Scuthæ

——— ——— ——— first view'd
The starry lights, and formed them into schemes:
And sent each wand'ring tribe far off to share
A different soil and climate.———

Αςρα διακριναντες, εκληρωσαντο δε ἑκαςῳ
Μοῖραν ἐχειν ποντοιο καὶ ηπειροιο βαθειής. Lin. 1173.

That thefe Indo-Scuthæ, as the Greeks called them, were the *Palis* of India, who migrated to thefe weftern iflands, I am of opinion the impartial reader will be convinced, when we find that all the names given to this people in India are fynonimous to *Coti* or *Cuti*, by which the old inhabitants of this ifland were known.

" Several tribes from India and Perfia fettled in *Egypt*, (fays " Mr. Wilford.) The firft and moft powerful, the *Pali* or fhep- " herds; Pali is derived from Pala, a herdfman or fhepherd. In " fome parts of India they are called Balli and Bhils: in others " *Cirata;* and towards the Indus there is a tribe called *Harita.* " They are now confidered as outcafts; but their anceftors are de- " fcribed as a moft ingenious people, virtuous, brave, and religious, " attached to the worfhip of Mahadeva, under the fymbol of the " Linga or Phallus; fond of commerce, art, and fcience, ufing the " Paifachi letters, *which they invented.* The hiftory of the Pali " cannot fail to be interefting, efpecially as it will be found *con-* " *nected with that of Europe.* Their villages are ftill called Palis, " and in general Pali means a village, town, or diftrict of fhep- " herds. Their *language* differs, but perhaps not radically, from " that of other Hindus." In another place Mr. Wilford defcribes their huts to confift of feveral poles brought together in a point at top, covered with pelts or fkins, whence probably their name.

Be that as it may, the word Palis certainly fignifies fheep grounds in Ireland. *Peillis*, a hut, made of branches of trees, covered at top with the fkins of beafts, anciently ufed in Ireland. It is the name of different places in the county of Corke at this day. *O'Brien's Dict.*

The word *Pal* is now in diſuſe in Ireland, like the word *Ghan*, a flock of ſheep, Chald. עֵן, *Ghan*, grex, oves; yet they preſerve it in *Ganail*, a ſheep-fold.

In Sanſcrit *Abir* and *Heri* ſignify a ſhepherd; in Iriſh *Aora*, (heera) plur. *Aoraith:* in Sanſcrit *Cira* is a ſhepherd; in Iriſh *Caora*, plur. *Caoraith*, from *Caor*, a ſheep, Chald. כַּר, *Car*, Arab. قار, *Kar*, ovis. Hence, I think, the ſynonimous names of the *Palis*, viz. *Harita* and *Cirata*, as given by Mr. Wilford.

The Caorits, or Keerits, appear to have been once a powerful people in Ireland, and maſters of the ſoil; for they continued to take poſſeſſion of any ſpot they thought proper down to the laſt century. In Harris's collections, now in the library of the Dublin Society, is an order made by the general aſſembly of confederate catholics at Kilkenny, Nov. 12, 1647, worthy of notice: this order ſets forth,

"Whereas ſeveral perſons of the province of Ulſter, and other parts of this kingdom, with their *cattle* and families, go in great multitudes through ſeveral parts of the ſeveral provinces of this kingdom; being, as they alledge, neceſſitated, for the ſafety of their lives and fortunes, to leave their former dwellings and habitations, and where, by their daily ranging, they have very much prejudiced ſeveral counties, in deſtroying the graſs, corn, and other goods of the inhabitants there, which has occaſioned that ſeveral counties and places are quite deſerted and waſted, and the ſaid *Keyriaghts* avoid the contribution which falls due upon them. It is therefore, for

the future redreſs of ſuch miſchiefs, thought fit, that the lord general of Ulſter, calling to his aſſiſtance ſuch other perſons of the ſaid province as ſhall be fit, ſhall inquire and find out, and return to the ſupreme council now to be eſtabliſhed, the *head Keyriaghts* of the ſaid province of Ulſter, within the ſeveral provinces of Leinſter, Munſter, and Connaught, and what numbers of cattle each of them hath. Upon return whereof, and examination, by the Council, of the lands waſted in the ſeveral counties, which are ſet for county charges only, or which are waſted and yield no county charges, to aſſign unto the ſaid *Keyriaghts*, or unto ſeveral of them together, ſo much of the waſte lands in the ſeveral provinces for their habitations, and their paying county charges for the ſame, as others of the ſaid counties will do, where they are to reſide, till they may *return* to their *former habitations*, and not annoy their neighbours, or any of the quarters of the confederate catholics, at ther peril."

Printed at Kilkenny, 1647.

If theſe *Eile Caorith* *, or ſheep-people, as they are termed, had not a privilege, time immemorial, of moving from place to place with their ſheep and cattle, can it be ſuppoſed that they would have been permitted to lead this life to the annoyance of the kingdom, ſo long after the Engliſh law had taken place, and private property aſcertained, as in the laſt century? They had then became outcaſts, as Mr. Wilford informs us the *Ciratas* of India are at this day. The *Raidhts* and *Caorits* (Raits and Keryats) are mentioned in Iriſh

* اهالي قريت (Ahale Kuriot,) peaſantry: hence we have Eile O'Carrol, Eile O'Garty, &c. the ſubjects or peaſantry of O'Carrol, O'Garty, &c.

hiſtory as having formed the main body of the people; the *Raits* were huſbandmen and tillers of the ground, the *Keryats* were ſhepherds. In theſe names we recogniſe the Arabic خويرات (Khuirat,) ſignifying a peaſant, and رعيت (Raeut,) or ſubjects, as it is tranſlated; but without doubt they were the *Ryots*, the peaſants or labourers of Hindoſtan, and the *Ciratas* or *Palis* of the ſame country: the word *Raidht* was ſometimes written *Ruta* in Iriſh, hence in the common dictionaries *Raidhthoir*, *Raighthoir*, a peaſant, *Ruta*, a tribe of people, ſubjects,—all deriving, I believe, from *Rath* or *Ruth*, wages. From the Arabic *Khuirat*, a peaſant, probably the *Knave* at cards is named *Cureat* by the Iriſh. I remember to have heard an old Iriſh woman drink a health to the Raits and the Keyriats, a toaſt ſhe explained to ſignify the tillers of ground and the ſhepherds; that is, ſhe ſaid, all the people of Ireland. Many places where theſe Keyriats or Palis dwelt in Ireland retain the name of Comora and Cumara, from the old Perſic or Pehlavi كمرا (Kumra,) a ſheep fold.

In Iriſh Ceat or Ceut is a ſheep, in Arab قوط (Kut,) a flock of ſheep; and hence probably Coti, ſhepherds, and *Aiteac Coti*, ancient ſhepherds, a name the old Iriſh were known by in their own hiſtory. *Aire* ſignifies a chief, attention, a ſervant, a judge; it is a name to different ranks of nobility, (O'Brien and Shaw's Dict.) whence *Aire-Coti*, a ſhepherd; and this appears to be the *Ara-Cotii* of Dionyſius:

——— ——— ——— To the weſt
The Oritæ live, and Aribes: and then
The *Ara-Cotii*, fam'd for *linnen geer*.

Ἤτι μεν δημοντος επικλίσιν ἠελίοιο,
Ὠριτας τ', Αριβας τε λινοχλαίνοις τ' Ἀραχωτας. Perieg. 1095.

Even in thoſe parts of Ireland, particularly in the weſt, where the Engliſh word *ſheep* has been introduced, the name for a ſhepherd is *ſheep-heri*, or *ſheep-aire*.

From our *Ara-Cotii*, no doubt the Romans had the name of the goddeſs of ſhepherds, viz. *Pales*.

Alma Pales, faveas paſtoria ſacra canenti. (OVID.)

And from the ſettlements of the *Palis*, or *Balis*, the Iriſh *baile*, a home, a village, town-land, city, &c.

*Pella* was probably one of the Indo-Scythian ſettlements near Scythopolis—jungit *Geraſa*, *Pellam*, & *Scythopolim*. (Euſeb. l. 3. c. 5.) *Gopal* in Sanſcrit is a ſhepherd, in Iriſh *gabal*, a ſhepherd, a herdſman: *gabhal na caora*, fold the ſheep; *gabhal na mbo*, fold the cows; whence *gabhaltas*, a farm, a ſettlement of herdſmen.

The *Palis* invented an alphabet called *Paiſachi*,—the Iriſh alphabet is named *faſach* and *baiſce*, ſignifying trees, becauſe each letter is named after a certain tree, as I have ſhewn the old Chaldee alphabet was, in my Collectanea, Vol. V.

The ſacred iſland in the weſt they name *Bretaſthan*, or the country of religious duties, ſays Mr. Wilford: *breth*, *breith* or *broth*, and

*tan* or *ſtan*, have the ſame ſignification in Iriſh; *dar mo breith*, upon my faith, by all that's ſacred,—is common: and in one of the lives of St. Patrick, preſerved by Colgan, we find *dar mo De broth*, on my faith in God.

Ireland has been long known by the name of *Inſula ſacra*, ſaid to be ſo called from St. Patrick; but he did not arrive till the beginning of the fifth century, and this name was known to Feſtus Avienus, who lived in the fourth century: Quod quam cauſam feçerit, nunc non ſuccurit, niſi quod Ἱέρη legerit pro Ἰέρνη. (Holſt. in Step. Byzant. p. 144.)

Words betokening things in common, as land, ſea, ſky, houſe, &c. &c. may be found ſingle or compounded, alike in moſt languages, becauſe all mankind at one time ſpoke one and the ſame tongue; but where technical terms, in arts and ſciences, are found the ſame in two people diſtant from each other, almoſt as far as north is from ſouth, we muſt conclude theſe people had one common origin, ſince the introduction of arts and a civiliſed life.

In Sanſcrit *Coſha* ſignifies a dictionary. A MS. Iriſh dictionary now before me is entitled *Caiſe mor breithir*, or the great Dictionary of Words; and in the printed dictionaries *Caiſ-mart* is tranſlated *Etymology*.

The Sanſcrit *Saſtra*, a book of ſcience, as the *aſtronomical Saſtra*, &c. is alſo an Iriſh word. *Seaſatar*, quaſi ſos indfir imramhae, i. e. Seaſatar ſignifies an expoſition of true knowledge. *Cormac's Gloſſ.*

*Meru*, Sanſcrit, the north pole; Iriſh *Mir* and *Mirgheart*, i. e. the head or upper part of *Mir*.

*Muni*, Sanſcrit, a philoſopher; Iriſh, *Muine*, learned: *Muinte luchd*, philoſophers; *luchd*, people; Sanſcrit, *look*, *logue*—whence *Munnoo logue*, people of contemplation.

*Sanaſee*, a devotee; Iriſh, Sanaſa, from *San*, holy. *Sedi*, a ſtar; Iriſh, *Sidh*. Sani, the planet Saturn; Iriſh, *Seoni*. *Vina*, a muſical inſtrument; Iriſh, *Cnin*, (Vin) muſic. *Akaſs*, ether, etherial; Iriſh, *neamh-agas*, celeſtial ether.

From this ſimilarity of language in phyſical, metaphyſical, and aſtronomical terms, there appears ſtrong reaſon to believe that the ancient inhabitants of Ireland were the ancient Cuthæ, or Indo-Scuthæ, of India; and from fragments of aſtronomy yet preſerved, which I ſhall communicate to you hereafter if agreeable, the ſtrongeſt evidences will appear, that the Iriſh *Druids* were of *Chaldean* origin, as their hiſtory ſets forth.

I am, SIR,
Yours, &c.
C. VALLANCEY.

*Dublin*, 10*th Jan.*

## *Turkiſh Extracts—From the Harleian MS.* No. 5500, *before deſcribed*, No. II. *p.* 134.

روايت اولنور كه ارض مصرده بر جزيره واردر نامنه قيصور ديرلر اول جزيره‌ده
نسناس دخي اولورمش و جوزبوا و صندال اندن كلورلكس هر زمانده صندل كسمك
ممكن اولمزمش زيرا بعض درختستان مابينزده بولنورمش كه انده زهرناك افعينك
نهايتي بوقدر ديرلر هركمكه ياز كونده اول جزيره‌نك ايچنه كرسه بهر حال
اول مازلردن ضرر كورمك محققدر نقلدركه صندل مراد ايدن كمسنه بر عربي
آته بنوب التنه بر كسكين ساطور آلوب ياز كونده اول كوهه آت بر اغوت صندل
اغاجنك بيراغني كوزه در هرقنده كه كوره اول ساطور ايله چالوب دوشرور بويله
ممكين اولدوغي قدر قرربعده قيش زماننده كه مارلر سوراخلرينه كررلر اول
وقت كلوب اول كوهده كزوب كسلمش بولد قلرين دو شوردلر لكن وقت
شتاده بركلري دوكلد كدز صكره صندل اغاجي غيريدن فرق اولنمز ديو اول اجلدن
ياز كونده كسركر

"It is ſaid that in the country of Egypt there is a certain iſland called *Kaiſur*, in which is found a ſpecies of apes, and a nut (myriſtica:) and the *ſandal* alſo comes from this place; but the ſandal cannot be cut at all times, becauſe in one certain ſpot where the trees are thickly planted, vipers abound in prodigious numbers. They ſay that if any one ſhould enter this iſland in the ſummer, he would inevitably be deſtroyed by theſe vipers. They alſo ſay that whoſoever deſires to cut the ſandal, muſt mount an Arabian horſe, and,

taking a very ſharp axe or cleaver in his hand, muſt, in the ſummer time, urge on his horſe towards the mountain, and wherever he remarks the leaves of the ſandal tree, muſt ſtrike there with his axe, and cut off as many branches as he can, and let them fall. After that, in the winter time, when the vipers have retired into their holes, then coming back to the mountain, they may collect the ſandal which had been cut. But in the winter ſeaſon, after the leaves have fallen off, the ſandal tree differs not from any other, on which account they cut it during the heat of ſummer."

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— روايت ايدرلر كه مغرب ديارنده غول ديرلر بر جانور واردر يمرده سي بعض معجونلره كرور دادودر صيادلر دوزاقلر قورب اولرلر اكر قارننده يمرده سي واريسه كندولي اندن اوتري طوتد قلرين بلور درحال براغورپس يمرده‌سن آلوپ آني كيپر و ازاد ايدرلر اما يرمرده سي قارننده اولماسه بر طبريقله يتوب يمرده سي اولمد وغني كوسترر اندن بوق ايد وكني بلوب اني آزاد ايدرلر

"It is related that in a certain country of Africa there is an animal called *Ghul*, a dæmon of the deſert, or a ſylvan monſter, whoſe eggs are uſed in the compoſition of electuaries, being a very efficacious medicine. The hunters take this creature in toils and ſnares; if it has an egg, knowing that for the ſake of the egg it is purſued, it inſtantly drops it, and the hunters taking the egg, let the creature go: but if it really has not an egg, it crouches down in ſuch a manner as proves to the hunters that it has not one, wherefore they reſtore the animal to liberty."

## *Letter from* AURUNGZEBE *to his Father* SHAW JEHAUN, *written after the Depoſal and Confinement of the latter* *—*Tranſlated from the Perſian by* JONATHAN SCOTT, *Eſq. of Netley, in Shropſhire.*

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FIRST offering up my prayer of duty, I repreſent to the moſt ſublime audience, that the high Firmaun containing admonitions, iſſued in an unknown hand, in reply to the petition of your humble

* The rebellion of Aurungzebe againſt his father, and its conſequences, are ſo generally known, as not to need explanation. Vide Dow, Vol. III. and Bernier's Voyage to Surat.

This letter is one, of a very numerous collection, of the epiſtles of Aurungzebe, preſerved by his Meer Moonſhi, or chief ſecretary, in two volumes, in my poſſeſſion. It is intitled *Adaub Aulumgeeree*, or Complimentary Addreſſes of Aulumgeer. I have tranſlated many of them, which diſplay the artful character of that emperor, who, under the cloak of religion, made his way to the throne by the impriſonment of his father and murder of two of his brothers. Succeſs certainly impreſſed his mind with a belief that he was favoured by heaven; but his fanaticiſm at length leading him to act towards the Hindoos with the ſeverity commanded in the Koraun againſt infidels, drove them to deſperation. Hence aroſe the combination of Mharatta ſtates, and the ſpeedy downfall of the Timour family, which began at the cloſe of his reign, and was very rapidly completed.

pupil, caſt the rays of arrival at a moſt auſpicious period, and the contents were underſtood.

It cannot be concealed from your judgement, penetrating as the ſun, that I, though through the divine grace, fully conſcious of the inſtability of this world and its affairs, yet am much wanting in my duty to God, and feel ſhame before his holy prophet. How, then, can I pretend to perfection? * Nevertheleſs, compared with ſome of the preſent day, acting to the extent of my ability in ſubmiſſion to the orders of God and obedience to the tenets of our faith, (while the reins of ſovereign controul were in the hands of your majeſty,) purely out of reſpect to the divine laws, I never moved my foot beyond my proper boundary, or engaged in any operation or attempt without your royal permiſſion. Of this declaration, he who penetrates all things, open and concealed, witneſſes the truth.

At length it was eſtabliſhed with certainty, that, during your majeſty's illneſs, the eldeſt prince † having uſurped abſolute ſway over public affairs, meditated to promulgate the tenets of Hindoos and other infidels, and to ſubvert the religion of the bleſſed prophet. The miſt of atheiſm was obſcuring the whole empire, and the controul of regulation was dropped from your hands. Not one of the ſervants of the preſence dared to repreſent to your majeſty the true ſtate of affairs. Notwithſtanding his inability, conceiting himſelf

* Shaw Jehaun muſt have accuſed him of ſpiritual pride.

† Dara Shekkoh.

equal to empire, Dara Shekkoh * depoſed you majeſty, his patron and protector, which event was declared to me in Firmauns, written in your majeſty's own hand.

On theſe accounts, dreading leſt delay, in repairing diſaſters which threatened ruin to the empire, ſhould hereafter be laid to my charge, and anxious to acquire merit with God and your majeſty, I marched from Boorahaunpore towards the preſence. At that period there was no one but the enemy of the Faith with your majeſty, to make enmity a crime.

Not, however, to regard my mere declarations, (as victory and ſucceſs come not without the divine aid, which is the conſequence of obeying the laws of God) ſuppoſing my intentions not to have been juſt and acceptable to the Almighty, how could this dependant on his court have been diſtinguiſhed by ſuch repeated inſtances of his favour? †.

If, during the life of your majeſty, the plans of Dara Shekkoh had taken effect, and the empire become darkened by infidelity and error, and the laws of religion loſt their ſplendour, it would have proved difficult for you to have anſwered for ſuch events at the great

* Eldeſt ſon of Shaw Jehaun, and meant by him as his ſucceſſor. Being betrayed into the hands of Aurungzebe, he was beheaded. A moſt affecting account is given by Bernier of the misfortunes of this unhappy prince. See Bernier's Voyage to Surat, in Churchill's collection.

† How ſimilar is this to the language of Cromwell and his fanatics!

day of retribution, compared with which calamity, what has occured by the will of the diſpoſer of empire, demands your thankfulneſs *.

Your claims of gratitude upon me for my education are more than I am equal to diſcharge; and it is impoſſible that, forgetting all your tenderneſſes, I ſhould for a ſhort-lived exiſtence wilfully give anguiſh to the heart of my protector. I know not, except in according with the will and decree of God for the welfare of our religion and country, what injury has been done by me to your majeſty? The inſurrection of prince Shujah † is concealed from no one, nor can it be ſuppoſed to proceed from aught but your majeſty's invitation of him to Agra. As his troops have marched from Patna with deſigns of diſturbance and contention, and are arrived at Benarés, I have written to my ſon to advance that way, and ſhall myſelf follow him from Dhely. If it is the will of God that my heart ſhall be ſatisfied with the affairs of that quarter, I will prepare for your majeſty's removal in a way that I think expreſſive of my duty.

With reſpect to the promotions and gifts I have conferred on various perſons, had I not ſince the period (when from all quarters the whirlwinds of rebellion aroſe) ſo acted, how would theſe men, the ſervants of gold, have attached themſelves to me; or, without this, how would my plans have ſucceeded? If the titles I have

* Shaw Jehaun was dethroned and impriſoned by this canting hypocrite, his ſon.

† Third ſon of Shaw Jehaun, who, after repeated defeats by the troops of Aurungzebe, fled to Arracan, where he periſhed miſerably with his unfortunate family.

granted are candidly compared with thoſe formerly conferred, it may, perhaps, appear which men were moſt worthy of ſuch honors.

Relating to the evil intentions of Dara Shekkoh, what the Begum * has told you is but the firſt bud of them. When his wickedneſs of heart and inward principle ſhall be made fully known, it will be ſeen what ſort of man he was, and what a real bleſſing his overthrow has proved.

Health and happineſs attend your fortunate days, and may your exalted ſhadow be ever extended over us.

* Jehaun-ara, eldeſt daughter of Shaw Jehaun.

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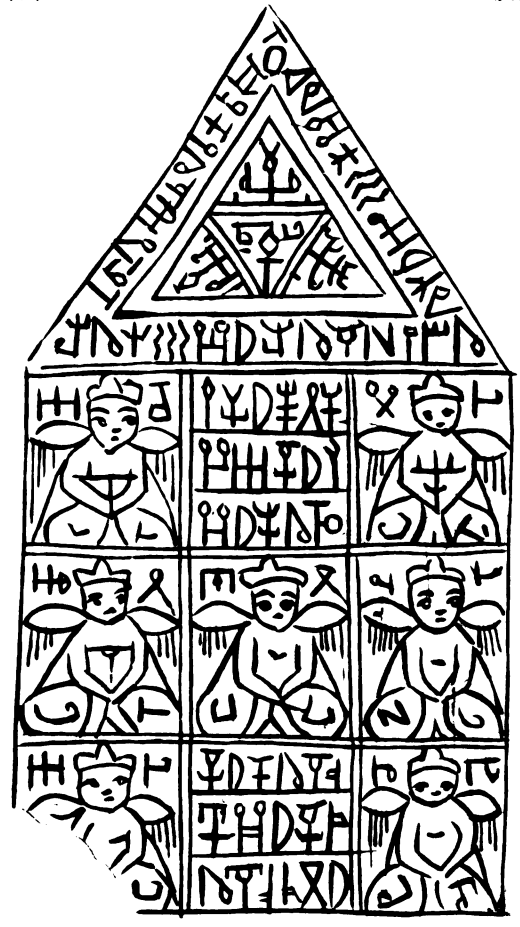
## *Braſs Antique.*

In the annexed engraving is given the repreſentation of an ancient braſs plate, of the ſame ſize, brought from Egypt by the Reverend Mr. Coxe, and now preſerved in the very curious muſeum of that gentleman.



EGYPTIAN ANTIQUE

## *Extract from the Sanſcrit Book intitled* Serebaugabut Poran----*Tranſlated by* JOHN MARSHALL, *Anno* 1677----*Continued from* No. III. *p.* 262.

SO Govind bid Gur to go and kill Moor, but he could not preſently do it, but it was an equal fight, and then Govind took his weapon into his hand, and with it cut off his five heads, and he died. And Moor had ſeven ſonnes, who began to fight with Govind: the oldeſts name was *Tomb*, of the ſecond *Untreek*, the third *Serebund*, the fourth *Bibbableſſoo*, the fifth *Burſoo*, the ſixth *Nubbuſſooah*, the ſeventh *Burroo:* and they all armed themſelves to fight with Govind, and with weapons innumerable, and fought with him; but he with his Chuckur cut all their weapons, and alſo cut off all their heads, having firſt cut off their hands and feet. And becauſe Govind had killed the Droga Moor, therefore he took the name of *Moorareeke* (killer of Moor.) And Nurruck Rojah had news of all this, how his Droga and Droga's ſonns were killed and ſo many ſoldiers, and ſo went to fight with Govind, and fought with many weapons with him; ſo Govind ſent his Chuckur to bring his head, which did. And the Dewtas ſaw it, and highly commended, and ſaid, " None before were able to fight with Nur-

" ruck, and you have ſent your commands and brought his head—
" and they ſaid to him that all evill and good were made by him—
" your creation was alike; but, according to each creatures ſtrength,
" each are good or bad by obeying or diſobeying what commanded;
" and therefore it is that you have aſſumed body merely to encourage
" (the good) and chaſtiſe the wicked; and as Nurruck hath acted,
" ſo he hath received: and you chaſtiſe others for their own good,
" after that by learning and underſtanding, they may learn; and
" whatever you do, it is not for your pleaſure or profit you get by
" it, but merely out of love of the world, and to make it better
" and thoſe in it."

And the Earth heard this, and at it cryed, and ſaid to Govind, " Thus tis by your order that I am, and tis a great weight that I have on my head, and this you know; and the wicked people, and thoſe that have no love, thoſe I am no longer able to bear, and all along I have complained hereof to you; and now tis my ſonne Nurruck that is my child, I thought that he would have bin good, and that I ſhould have had a great deal of comfort in him;—but afterwards proved other wiſe and a very rogue; and he was very burthenſome for me to bear, and now you having killed him, I am much at eaſe, and my burthen ſeems not ſo troubleſome. You I deſire to pardon my ſin or offence in having ſuch a ſon—You made the *Dewtas* firſt for your own pleaſure, then the world and the three *Muſſuddees*,—*Burmah*, *Biſnah*, and *Manhadeeb*; and you are the governor of them all, and you remain in the underſtanding of all beings, and thus you remain:—ſo that you (inſtill) into all creatures this principle, that if they be wicked they muſt expect puniſhment

accordingly,—and if good, then pleaſure accordingly; and from whence they came they muſt returne againe, and give an account of what they have done, whether good or evil. Now the world doth much ſeek, according to the *Bead*, to do that which will bring it to the love of you, and you cannot attain thereto, and why?—tis becauſe they have not a right underſtanding of the *Bead:* and now for the love of thoſe that ſeek you, you have aſſumed body, and have by two or three things made them to underſtand by acting as near as they can to you; and ſo by little and little you let them underſtand you, and attain to the love of you, and a nearneſs of you. Now this Nurruck, my ſon, that is dead, tis well for him that hath dyed under your hand,—therefore pardon my ſinn in having ſuch a ſon."

And the Earth ſaid further to Govind thus,—" You have not any body, but when you made the three *Gouns*,—*Suttagoun*, *Pomagoun*, and *Rojagoun*, the three times, paſt, preſent or to come; and takeing theſe you reſide in every creature and thing in the world;—and thoſe things in which you reſide, being the whole world and all things in it, theſe things think that they are themſelves and governours thereof, and that other beings are ſome friends to them and ſome enemies, and the like, and why is this?—but only that beings are made all *biocull** by *Biſnameia;* and Biſnameia did all this to make the affairs of the world, otherwiſe it would have been at a ſtand; and by this *biocull*, or want of underſtanding, one ſaith that

* It is eaſy to perceive that this Purana has been tranſlated through the medium of a Perſian verſion—گون (Goun,) بي عقل (Biocull,) فكر (Fikur,) &c. &c.

the ſoule and body is not God, but is a ly, for God hath not body, and therefore you having a deſire to make them to underſtand and to give them a ſign, you became *Purmaut*, (i. e. God-ſample, or *Teas)* and ſo you left a ſample of yourſelfe in every thing—in living thing you reſide in the ſoul thereof, and in (other) things you reſide alſo in their qualities, as hardneſs, ſoftneſs, heat, cold, &c. and man and other (beings) that conſiſt of ſoule and body; when the ſoule, (i. e. God Purmaut, or ſample) leaves it, the body which did conſiſt of five elements, called *Punchabut*, return each to their proper elements from whence they came, and thoſe that are *Ratte Jue*, or ſenſitive creatures, as *trees*, *herbs*, &c. they conſiſt but of *Teenebut*, or three elements, viz. earth, water, and fire—and yet, notwithſtanding their ſoules have left their bodies, ſtill they are uſefull for man, and retain *Purmaut*, or the ſample of God, as hardneſs, &c. whereby they become uſefull to man:—and thus you are, and thus you make yourſelfe. Now I ſee you: your face—and navell—and feet—ſeem to me like a *Sad-flower*, or red lilly; and I ſee you pleaſure and ſport yourſelf with the world, and you are the ſeed thereof, and your heart or mind is always perfect—and whatever you do is to carry on the affairs of the world, and not for any pleaſure or advantage of your ſelfe—for you cannot be made merrier than you always are: and therefore, though firſt of all you made the world for your own pleaſure, yet when it was made it was ſo perfect that nothing could be added thereto; ſo that now what you do is for love of the world, and not pleaſure to yourſelf."

# *Oriental Table-Talk* *----*By* JONATHAN SCOTT, *Esq.*

IT is related that, during one of the Prophet's campaigns, one of his followers requested of him a camel to ride, as, from over-marching, walking was become difficult. The Prophet replied, "I will give thee a camel's colt." The man was vexed, and exclaimed, "What shall I do, O Prophet of God, with a colt,—I "want a camel to ride, for I have not strength to march on foot." Mahummud smiled, and said, "Didst thou ever see a camel that "had not been a colt?"

A person, one day, coming to the Prophet, said, "My father "wants thee." The Prophet replied, "Is not thy father the man "that has white in his eyes?" "Certainly not," said the man, surprised. Mahummud, smiling, said, "Why, thou foolish fellow,

* These *bon mots* are extracted from the *Tofet al Mujailis*, or Zest to Company; a work, of which Captain Scott has nearly finished the translation: he shortly means to publish it, with the letters of Aulumgeer, in a Miscellany.

" didſt thou ever ſee a man whoſe eyes were not ſurrounded by " white ? "

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Mahummud and Ali were once eating dates together, when the former placed all the ſhells on the plate of the latter unperceived, and, when they had finiſhed, ſaid, " He who has moſt ſhells muſt " have eaten moſt dates." " No," ſays Ali, " he ſurely muſt " have eaten moſt who has ſwallowed the ſhells alſo."

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Some time before the divine command to keep women from the public view was revealed, the Prophet and his wife, Ayeſha, were ſitting together, when Zohauk, a celebrated and valiant chief of Medina, but who was hideouſly ugly, came to pay him a viſit. In the courſe of converſation he ſaid, " I have at home, O Prophet, " two concubines much excelling in beauty the woman who ſits by " thee, and will, if thou chuſeſt, give thee one of them." On this Ayeſha, affronted, ſaid, " Pray, who is handſomeſt, thou or " thy women ? " Bleſs thee," ſaid Zohauk, " neither of them " are equal to me in beauty."

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An Arabian once, in a moſque where Ali was preſent, ſaid his prayers in ſuch an improper manner of pronunciation, as enraged

the Caliph, who, when he had ended, reproved him, and, hurling his ſlippers at his breaſt, commanded him to repeat them; which the Arab did, with great propriety of tone and emphaſis. After he had done, ſays Ali, "Surely thy laſt prayers were better than the "former." "By no means," replied the Arab, "for the firſt I "ſaid from devotion to God, but the laſt from dread of thy "ſlippers."

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A Jew ſaid to the venerable Ali in argument on the truth of their religion, "You had not even depoſited your Prophet's body in the "earth, when you quarrelled among yourſelves." Ali replied, "Our diviſions proceeded from the loſs of him, not concerning "our faith; but your feet were not yet dry from the mud of the "Red Sea, when you cried unto Moſes, ſaying, make us Gods "like thoſe of the Idolaters, that we may worſhip them." The Jew was confounded.

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A perſon complained to Ali, ſaying, "A man has declared he "dreamt that he ſlept with my mother, may I not inflict upon him "the puniſhment of the law?—what is it?" Ali replied, "Place "him in the ſun, and beat his ſhadow; for what can be inflicted "on an imaginary crime but imaginary correction?"

A cavalry officer having had his horſe ſtolen, went about the ſtreets, inquiring after him. One ſaid to him, it was your own fault, why did you not take care of him? Another remarked, that it muſt have been the negligence of his ſlave in not locking the door; while a third ſaid, the porter of your inn was in fault in not watching the gate. "Very true," ſaid the officer, "I find we "were the only perſons guilty of offence, and that the thief alone "is free from fault."

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A ſoldier was riding a vicious mule, when ſtarting at ſomewhat in the road, the bridle broke, and he ran away. A friend meeting the ſoldier, inquired where he was riding ſo furiouſly. "Wherever "my mule pleaſes," ſaid the ſoldier.

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Aſſim relates, that Haroon was once eating his evening meal, when a roaſted kid was ſet before him. An Arab of the deſert paſſing, the Caliph ordered him to ſit down and partake, which he did with a ravenous appetite. "Why, thou teareſt the animal with "ſuch fury," ſaid Haroon, "as if its ſire had butted thy child to "death." "That is not the caſe," replied the Arab; "but thou "lookeſt upon it with ſuch a grudgeful and piteous eye, as if its "mother had given thee ſuck."

# *The Invaſion of Nubia by the Muſulmans*---- *Tranſlated, from the* Tarikh Aaſim Cufi, *by* W. Ouseley, *Eſq.*

THIS valuable work, originally written in Arabick by *Aaſim*, of *Cufa*, appears to have been tranſlated into Perſian by *Mohammed Ibn Ahmed al Muſtowfi*, by order of *Koam Addoulah*, who was governor of Khoarezm and Khoraſſan. Like the Chronicle of *Al Tabari*, it is probable that the original Arabick of Aaſim's Tarikh is either totally loſt, or to be found only in fragments: as Mirkhond and other hiſtorians who frequently give paſſages from Arabian authors in their original language, content themſelves with quotations from the ترجمه *(Tarjumah,)* or Perſian tranſlation of this work—two copies of which are in the Editor's collection, and one in poſſeſſion of the Rev. Mr. Gerrans, from which ſome extracts, tranſlated by that learned Orientaliſt, have been given in the former numbers of theſe Collections. The proper title of the work is كتاب فتوح (or the Book of Conqueſts) by احمد بن اعثم الكوفي (Ahmed Ben Aaſim *, of Cufa.) It is divided into two volumes, or parts. The hiſtory of Mohammed and his ſucceſſors, Abubecre, Omar, and

* This name is ſometimes written عاصم

Ofman, occupies the firſt volume; the ſecond deſcribes the tranſactions which occurred during the Khalifat of Ali, and the ſtate of the Mohammedan world immediately after his death.

The invaſion of Nubia, related in the following extract, was undertaken by order of Omar, who ſucceeded Abubecre in the 13th year of the Hegirah, (A. C. 634) and held the Khalifat ten years.

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پس عمرو عاص منادي فرمود که بر سمت نوبه کوجست و با بیست هزار مرد اکر زیادت بدان جانب روان شد چون بزمین نوبه رسید لشکررا دست کشاده کردانید تابهر جانب مي رفتند و تاختن میکردند و میکرفتند و میکشتند

مردم نوبه چون حال بران جمله دیدند ازهمه جوانب در هم امدند زیادت صد هزار مرد جمع شد و روي بجنک مسلمانان اوردند و جنکهاي کردند که مسلمانان هرکز مثل ان ندیده بودند در معرکه چندانی سرها افکنده و دستها بریده و چشمها بزخم تیر بر کشیده و جنتها انداخته بود که در تحت حساب نمي امد یکي از مسلمانان حکایت کرد که هرکز قومي ندیدیم که نیکوتر و راست تر از ان تیر انداختند که اهل نوبه کاه کاه یکي ازیشان در برابر مردي مسلمانان بایستادي و تیر بر کمان نهادي و اواز دادي که بر کدام عضو خواهي زنم مسلمانان بر سبیل استهزا کفتي بر فلان عضو نوبي درحال بر ان عضو زدي و هیچ خطا نکردي

امام محمد واقدي رحمت الله روایت میکند از پیري از حمیر که در ان جنک بوده بود کفت ما در صحراي صف کشیدیم و با اهل نوبه مصاف دادیم در یکساعت صد و پنجاه جسم بر زمین افتاده برشمردم که اهل نوبه تیر زده بودند

و بزخم تیر چشمهارا برانداخته هم برین جمله با ایشان جنک میکردیم تا
خدای تعالی ایشانرا مخذول کردانید و مارا بر ایشان ظفر و نصرت کرامت
کرد خلق بسیار از ایشان بکشتیم و اینها که بماندند در صحراها و کوهپایها
کریختند و عمرو عاص تتبع ایشان نکرد

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THEN *Omru Aas* gave orders for marching into Nubia, and proceeded to that quarter with twenty thouſand men, or perhaps rather more: and when he arrived in the land of Nubia, he let looſe his troops over the country, ſo that they were ſcattered through all parts, and they plundered and committed ſlaughter.

When the inhabitants of Nubia ſaw matters in this ſtate, they aſſembled from all ſides, to the number of above an hundred thouſand men, and prepared to meet the Muſulmans, and engaged them in ſuch a manner, that the Muſulmans had never ſeen the like—for ſo many heads and hands were cut off, ſo many eyes pierced by arrows, and ſo many ſhields and ſuits of armour flung away,—that they exceeded all calculation. One of the Muſulmans has declared, "Never did we behold people more dextrous in managing the bow, "or who ſhot their arrows with more certain aim, than the inha-"bitants of Nubia. Ever now and then one of them would place "himſelf juſt oppoſite ſome particular Muſulman, and, whilſt he "fitted his arrow to the bow, would aſk him with a loud voice, "In what limb or part of your body do you chuſe that I ſhould "hit you? The Muſulman, by way of joke or deriſion, would,

" perhaps, anſwer, on ſuch or ſuch a part. The Nubian would " inſtantly hit him on that very ſpot, and never miſſed his aim."

The Imam Mohammed Wakedi (to whom may God be merciful) relates an anecdote on the authority of an old man of Hamir, who was in thoſe battles, and ſaid, " We drew up our forces in the " Deſert, and engaged the Nubians. In a few minutes * I counted " an hundred and fifty bodies fallen on the ground, whom the " Nubian archers had ſhot, the eyes of each being pierced with " their arrows. In this manner we fought with them, until the " Almighty put them to confuſion, and gave us a ſignal victory. " Vaſt numbers of them we ſlew; thoſe who ſurvived fled to the " Deſert and the foot of the mountain, and Omru Aas did not take " any pains to purſue them," &c.

* *Yek Saat* may ſignify one hour.

## *Phœnician Inſcription in Wales---Explained by the Rev.* SAMUEL HENLEY, F. S. A. *&c. in a Letter to* W. OUSELEY, *Eſq. Editor of the* ORIENTAL COLLECTIONS.

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*Weymouth Street,*
*Feb. 14th.*

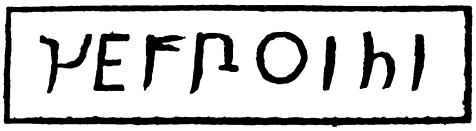
Dear Sir,

The notion that an intercourſe ſubſiſted in remote ages between the Phœnicians and the natives of this iſland, is grounded on too many authorities to admit of a doubt; but, were it otherwiſe, what here is offered to your notice comes ſo fully to the point, as affords of itſelf an unqueſtionable proof.

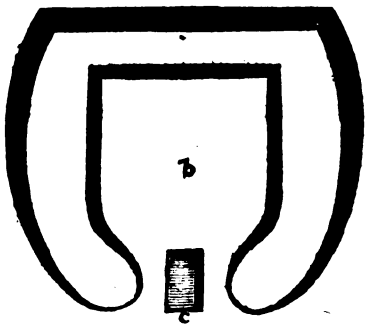
In turning over *Biſhop Gibſon*'s CAMDEN, Vol. II. p. 732, I met with the following paſſage:

" On a mountain called *Kevn Gelhi Gaer*, not far from *Kaer-*
" *Phylli*, in the way to *Marchnad y wayn;* I obſerv'd (as it ſeem'd
" to me) a remarkable monument, which may perhaps deſerve the
" notice of the curious. It is well known by the name of *Y maen*
" *hir*, and is a rude ſtone pillar of a kind of quadrangular form,

" about eight foot high; with this inſcription, to be read down-
" wards,



" It ſtands not erect, but ſomewhat inclining; whether caſually,
" or that it was ſo intended, is uncertain. Cloſe at the bottom of
" it, on that ſide it inclines on, there is a ſmall bank or intrench-
" ment, incloſing a ſpace of about ſix yards; and in the midſt
" thereof a ſquare *area*, both which may be better delineated than
" deſcrib'd:




The bank.

*b.* The bed or *area* in the midſt of it.

*c.* The place where the ſtone is erected.

" I ſuppoſe, that in the bed or area in the midſt, a perſon has been
" inter'd; and that the inſcription muſt be read *Tefroiti* or *Deffroiti*;
" which is doubtleſs the ſame with the Britiſh proper name *Dyvrod*,
" expreſſed otherwiſe in Latin *Dubrotus*, and perhaps *Dubritius*."

Whether the monument thus deſcribed doth ſtill remain, I have not been able to learn; but how rudely ſoever the inſcription be

copied, the characters it consists of are clearly *Phœnician*. Instead, therefore, of adopting the explanation above, I conceive it should be read נתן עצא חר, which intimates that *the stone was there reared to fix, or point out, the convention-place of the mountain.*

That such pillars were set up by the Easterns to commemorate particular events, many passages of the Bible will shew; whilst the bank which surrounds the one in question, appears to imply, that meetings were here holden for the purpose of traffick, when ships with new cargoes arrived: at the same time that the eminence of the station afforded opportunity for apprising the subjacent country, by signal, of every fresh arrival.

Should this supposal seem less likely than that the monument were intended to commemorate some treaty between a settlement of Phœnicians and the natives, documents are not wanted to favour that conjecture; for whoever will consider the devices on the earliest coins stiled British, and compare them with those lately discovered in Jersey, others of the Phœnician settlements in Spain, and of the mother country itself, (particularly *Berytus*. See *Bayer*'s Essay *De la Lengua de los Fenices*, at the end of *Don Gabriel*'s Sallust, p. 376) will need no evidence to countenance the opinion, that commercial factories were established westward, and particularly in this island, for providing cargoes, against ships might arrive to receive them.

I am, Dear Sir,
very faithfully yours,
SAMUEL HENLEY.

## *Geographical Extracts from the Persian MS. intitled* نزهت القلوب (Nozhat al Coloub)—*Translated by* W. Ouseley, *Esq.*----*Continued from* No. III. *p.* 231.

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من نیشاپور الي سرخش

The road from Nishapour to Sarkhesh.

از نیشاپور تا دیه باد هفت فرسنک راه هري از ان جا بدست راست جدا میشود و از و تا دیه حاکستري پنج فرسنک از و تا رباط بیست سه فرسنک از و تا رباط ابکینه هفت فرسنک و درین دو عقبه است هر یکي نیم فرسنک از و تاشهر سرخش شش فرسنک جمله باشد از نیشاپور تا سرخش چهل و یک فرسنک

| | |
|---|---|
| From Nishapour to the village of *Bad* - - - - | 7 Farsangs |
| (Here the road to Heri turns off on the right hand) | |
| From Bad to the village of Hhakestery - - - - | 5 |
| —— thence to *Rebat* (a caravansera) - - - - | 23 |
| —— thence to the Rebat of Abkeineh - - - - | 7 |
| (Here are two steep declivities, of half a farsang each) | |
| From thence to the town of Sarkhesh - - - - | 6 |
| Total from Nishapour to Sarkhesh *forty-one* farsangs | |

من مرو الي خوارزم

From Meru to Khoarezm.

از مرو تا دیه سقري پنج فرسنک از و تا ابدان کنج ده فرسنک از و تا رباط سوران هشت فرسنک از و تا چاه خاک پنج فرسنک از و تا چاه صاحبي هفت فرسنک از تا و چاه مردن هفت فرسنک از و تا رباط شاکرد هفت فرسنک درین مرحله بمقدار دو هزار کام ریک روانست از و تاسکاباد هفت فرسنک از و تا رباط طاهري شش فرسنک از و تا رباط پودنه پنج فرسنک از و تا شهر درغان از توابع خوارزم نه فرسنک از و تاشهر خوربند هفت فرسنک و از و تا رباط دهان شهر پنج فرسنک درین مواضع دو کوه تنک بهم امده اب جیحون بدان بسیاري از ان میان میکزرد از و تاتدنور چهار فرسنک از و تاشهر هزاراست ده فرسنک از و تا دیه زرون نه فرسنک از و تا رحمسین هفت فرسنک از و تا اندرسال شش فرسنک از و تا شهر پوران دو فرسنک از و تاشهر ارکنج که دار الملک خوارزم است شش فرسنک جمله باشد از مرو تا خوارزم برین راه صد و بیست و چهار فرسنک

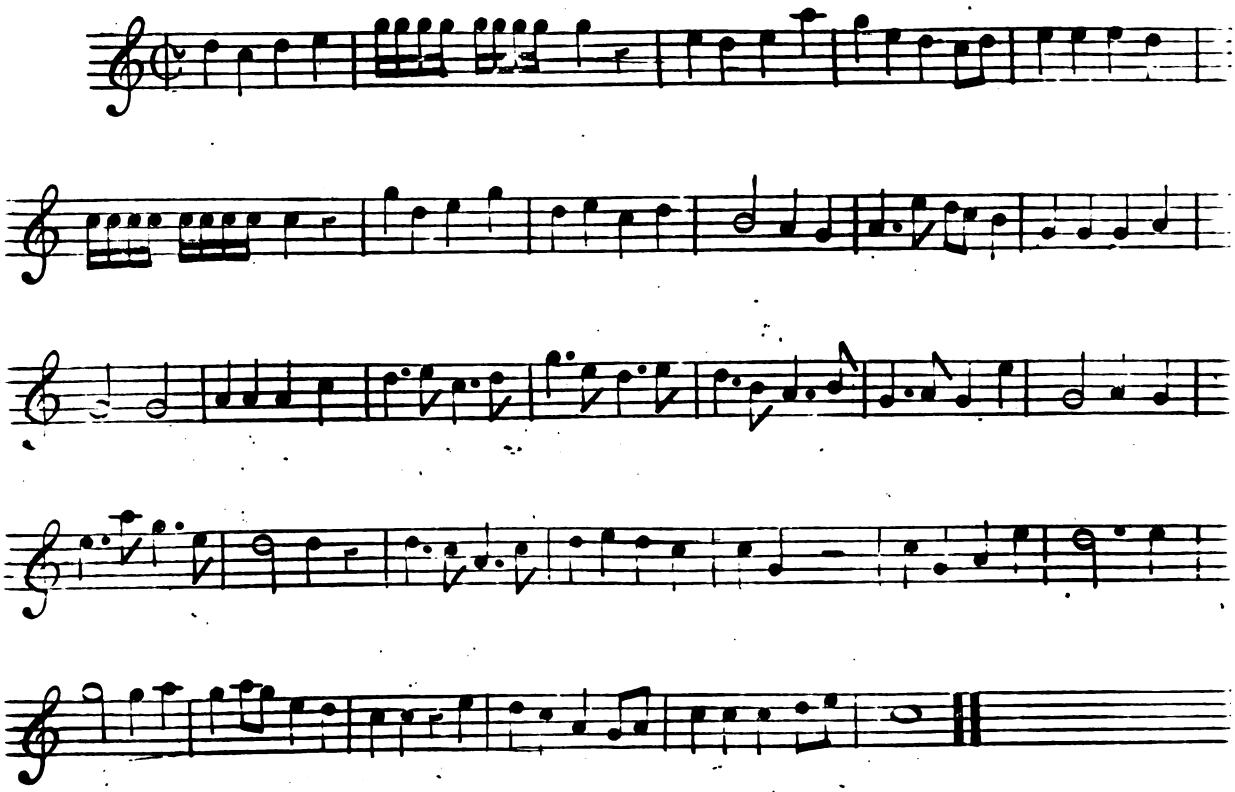
| | | |
|---|---|---|
| From Meru to the village of Sakkery - - - - | 5 | Farſangs |
| —— thence to Abdan Kunge - - - - - - - | 10 | |
| —— thence to the Rebat of Suran - - - - - | 8 | |
| —— thence to the *Chah Khak* - - - - - - | 5 | |
| —— thence to the Chah Sahebi - - - - - - - | 7 | |
| —— thence to the Chah Murden - - - - - | 7 | |
| —— thence to the Rebat Shagird - - - - - | 7 | |
| (Of this ſtage about two thouſand yards or paces are over barren ſand) | | |
| From thence to Sekabad - - - - - - - - - | 7 | |

| | | |
|---|---|---|
| From thence to the Rebat Tahery - - - - - | 6 | Farſangs |
| —— thence to the Rebat Poudneh - - - - - | 5 | |
| —— thence to the town of Durghan, belonging to the province of Khoarezm - - - - - | 9 | |
| —— thence to the town of Khurbend - - - - | 7 | |
| —— thence to the Rebat Dehani Sheer - - - | 5 | |
| (Near this are two hills ſeparated by a narrow paſs through which the river *Jaihoun* rapidly flows) | | |
| From thence to Tednour - - - - - - - - - | 4 | |
| —— thence to the town of Hezaraſp - - - - | 10 | |
| —— thence to the village of Zaroun - - - - | 9 | |
| —— thence to Rahemſin - - - - - - - - | 7 | |
| —— thence to Anderſal - - - - - - - - - | 6 | |
| —— thence to the town of Pouran - - - - | 2 | |
| —— thence to the city of Arkenge (which is the capital of the province of Khoarezm) - - | 6 | |

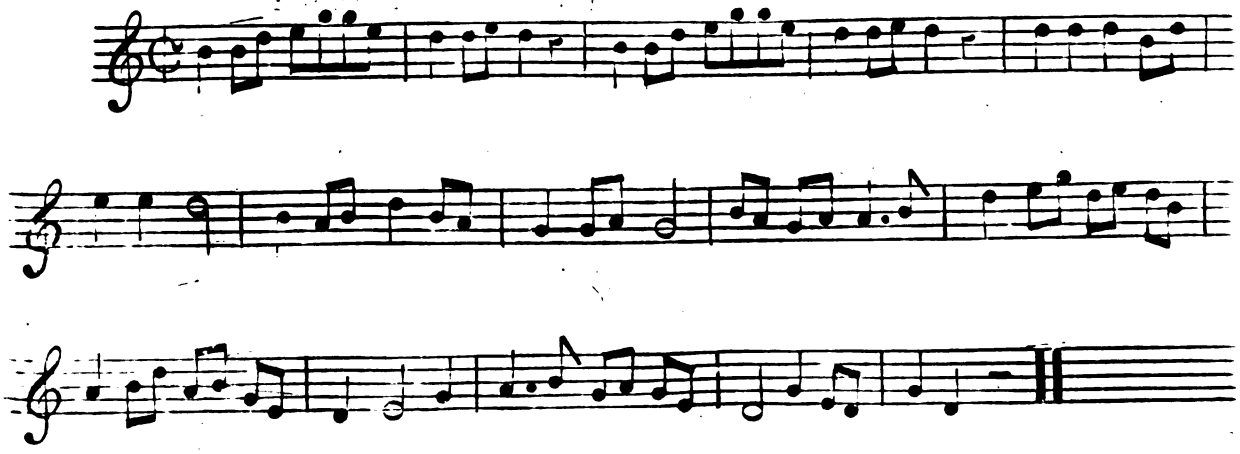
Total from Merou to Khoarezm by this road *one hundred and twenty-four* * farſangs.

* The reader will find, both in this and in the ſum of the former route from Niſhapour to Serkheſh, an error in the calculation, which, however, may be eaſily rectified. But before I can correct any miſtakes in the names of places, occaſioned either by the redundancy, the omiſſion, or the miſapplication of diacritical points, or any ſimilar inaccuracy, I muſt have an opportunity of collating my manuſcript with ſome other copy of the ſame work.

Cheu Teu



Tsin Fa



## *Chinese Musick.*

THE two Chinese airs, of which the notes are given on the opposite page, were communicated to the Editor, with others, by Eyles Irwin, Esq. Member of the Royal Irish Academy, and one of the gentlemen on the late embassy to China.

## *Conjectures of* G. PENN, *Esq.* F. S. A. *on the Egyptian Original of the Word* ΠΥΡ----*Concluded from* No. III. *p.* 275.

WE are indebted for the knowledge of this fact to Aristotle, who has transmitted it to posterity, utterly unaware of the value or nature of the communication. In his second book *de Cælo*, c. 13. he thus expresses himself: "It remains for us now to speak concerning the "earth, where it is placed, whether it be moveable or fixed, and "what is its form. In respect of its situation, all do not hold the "same opinion; for most persons, that is to say, all those who "maintain that the whole heavens move round, are of the belief, "that it is placed in the centre. But *those Italians who are called* "*Pythagoreans are of an opposite persuasion; they affirm, that* PYR "*is in the centre; and that the Earth, being itself one of the stars,*

"*and revolving round that centre, produces night and day.*"—ενανϑιως οἱ περι την Ιταλιαν, καλουμενοι δε Πυθαγορειοι, λεγουσιν· επι μεν γαρ τε μεσου ΠΥΡ ειναι φασι, την δε γην, ἐν των ασρων ουσαν, κυκλῳ φερομενον περι το μεσον, νυκτα τε και ἡμεραν ποιειν.—This ancient doctrine of the Italian ſchool, this moſt diſtinct ſummary of the ſyſtem long afterwards illuſtrated by Copernicus and Newton, but here tranſmitted mechanically by a philoſopher who underſtood nothing of its meaning, is mentioned alſo by Plutarch; who, on the contrary, comprehended its principle, and ſhewed, that by πυρ, PYR, was meant *the* SUN. For, in his life of Numa, in which he affirms that the plan of the Temple of Veſta (in the centre of which the πυρ ασβεσον was maintained) was built with alluſion to this ſyſtem of the univerſe, he ſays,—" The Pythagoreans believe the PYR to be in the " centre of the univerſe, and the earth to be neither fixed nor cen- " tral, but in continual motion round the PYR." Yet, in another place, ſpeaking of the ſame doctrine, he ſays,—" Some ſay the " HELIUS is in the centre of the whole;" τινες δε μεσον παν̃ων τον ΗΛΙΟΝ—though in the ſame treatiſe he mentions Philolaus, as a teacher in the Pythagorean ſchool, maintaining that the earth was carried in circular rotation round the PYR; κυκλῳ περιφερεσϑαι περι το ΠΥΡ*. And he indirectly acknowledges his aſſent to that ſublime hypotheſis when he ſays, " Ariſtarchus and Seleucus afterwards " exhibited the ſame; the firſt only on conjecture, but the latter " bringing it to demonſtration." Ariſtarchus, who, like Gallileo, was accuſed of impiety for daring openly to avow it, has deſcribed

* *De placitt. Philoſ.* It is of no conſequence to the argument, whether Plutarch was or was not the author of this work.

the ſyſtem with the utmoſt perſpicuity: "The HALIUS," ſays he, "remains immoveable, but the earth is carried round the HALIUS, "as round the circumference of a circle occupying the centre of its "orbit."*

If we conſider the whole of this ſtatement, and attend to the contradiction of the expoſitions of this ſyſtem given ſeverally by Ariſtotle and Plutarch, we ſhall not be inclined to repoſe an equal confidence in the former as a reporter of that doctrine, or to expreſs an equal miſtruſt of the latter, with the learned profeſſor Meiners in his *Hiſtoria Doctrinæ de Vero Deo.* For the laſt of thoſe two philoſophers clearly diſcerns the ſcheme of the hypotheſis, and underſtands the central PYR to be the SUN. But the former, imagining that the Pythagoreans intended the word πυρ to ſignify the ſame as αιθηρ, ÆTHER, becauſe "the higher and more remote regions of "ſpace," ſays he, "are replete with the element of *fire;*" τατε γαρ ανω πληρη ΠΥΡΟΣ εϛι—miſapprehends the real intention of the hypotheſis, and enters upon his ſubject under the impreſſion of an error which vitiates the whole ſequel of his diſcourſe; as may be more fully ſhewn on another occaſion. His learned panegyriſt, and paraphraſt in this paſſage, has adopted the ſame error in p. 305. "Etenim opinati ſunt (ſc. Pythagorei) IGNEM, vel ÆTHERA, "mediam mundi partem occupaſſe, circa quam terra cæteraque cœ-"leſtia corpora moveantur." And again, at p. 309, ſpeaking of Plutarch, he interprets πυρ, in the paſſage produced above from his Numa, to ſignify *æther;* although it is ſo evident, from the

* Archimedes. not. Menag. in *Philolaum.* Diog. Laert. See Bayley's Dict. *Ariſtarchus.*

authorities I have already brought together, that it ought to be underſtood to mean *the Sun*.

From whence the Pythagoreans derived this doctrine we are inſtructed by the concurring judgement of the learned worlds, ancient and modern, who agree in the opinion, that it was brought by Pythagoras into Italy from EGYPT *; that is to ſay, from the very country from whence I am now ſuppoſing the ancient Greeks to have received the term of PYR, as a denomination for the ſun.

The double ſenſe which we thus diſcover in the word πυρ, conformably with an ancient idiom, and the effect produced by the ſubſequent introduction of the word ἥλιος, partially uſurping upon that ancient ſignification, appear to have furniſhed an occaſion for various equivocations in the philoſophies of Greece. For in *Magna Græcia*, many ancient Greek words and ſignifications of words were retained, that were become obſolete in Greece proper, through its contiguity and frequent intercourſe with Aſia, the fertile ſource of all its novelties. Hence it may have happened, that the primary force of πυρ being loſt, it was perverted, by the officious expounders of the Italian ſyſtem, to ſignify excluſively the element of fire diſtributed throughout the univerſe; by which ſingle error the whole of that great truth was upſet, the ſyſtem became *inverted*, and innumerable conceits ſprouted forth, vainly pretending to explain the

* See *Panth. Ægypt. Prolegomena.* p. c. and references. *Hiſt. Philoſoph.* Brucker. *Hiſt. Aſtronom.* Windler. And Stanley's *Lives of the Philoſophers.* P. IX. c. I.

mechaniſm of the coſmogony, and to illuſtrate the elementary parts of nature.

And here we may venture to obſerve, by the way, that it is not improbable that the celebrated dance, which obtained among the Greeks the name of PYRRHIC, may exhibit another traditionary veſtige of this ancient aſtronomical doctrine. Some learned writers have conſidered the evolutions of the chorus on the Greek ſtage as having had reſpect originally to the motions of the heavens and the heavenly bodies; and although this ſuppoſition may ſeem whimſical to ſuch as look no farther back than to the perfection of the Greek drama, yet it will not appear improbable if we aſcend to thoſe far remoter ages, in which many cuſtoms received their origin, that were retained in practice long after their primitive deſign was forgotten. "The PYRRHIC dance," ſays the learned Mr. Bryant, "was originally an Egyptian dance—practiſed by the prieſts—"round a large fire *in honour of the* SUN, whoſe orbit they affected "to deſcribe."* On the aſſumption of this curious fact, it is poſſible that the cuſtom, inſtituted in an age of primitive light, may have paſſed into a ceremony of ſidereal ſuperſtition, and finally have degenerated into a practice without any deſign. "There is reaſon "to think," ſays Mr. Bryant, "that the circular dances of the "Derviſes over the Eaſt are the remains of theſe ancient cuſtoms." But may we not extend this remark far beyond the countries of the Derviſes; even into that new world, into which numerous tribes migrating eaſtward at an extremely early era from the north of Aſia,

* Analyſis. Ant. Myth. Vol. I. p. 286.

and traverſing the narrow ſtreights which ſeparate the Aſiatic and American continents, carried with them this inveterate practice? The following account, given by an eye witneſs, is well deſerving of collation here.

" The firſt night of our arrival at Malden, (in Upper Canada) ſays this intereſting traveller, " juſt as we were retiring to reſt, near " midnight, we were moſt agreeably entertained with the ſound of " their muſic (i. e. of the Indians) on the iſland of Bois Blanc. " Eager to hear more of it, and to be witneſs of their dancing, we " procured a boat, and immediately croſſed the river to the ſpot " where they were aſſembled. The dancers conſiſted chiefly of " ſquaws, (or Indian women) to the number of twenty or there- " abouts, who *ſtanding in a circle*, with their faces *inwards*, and " their hands folded round one another's necks, moved, thus linked " together, ſideways, *round a ſmall fire*. After the women had " danced for a time, a larger fire was kindled, and the men aſſem- " bled from different parts of the iſland, to the number of fifty or " ſixty, to amuſe themſelves in their turn. There was little more " variety in their dancing than in that of the women. They firſt " walked *round the fire in a large circle*, cloſely, one after another, " marking time with ſhort ſteps to the muſic; the beſt dancer was " put at their head, and gave the ſtep; he was alſo the principal " ſinger in the circle. After having made one round, the ſtep was " altered to a wider one, and they began to *ſtamp with great vehe-* " *mence* on the ground; and every third or fourth round, making " little *leaps off the ground* with both feet, *they turned their faces* " *to the fire, and* BOWED THEIR HEADS, *going ſideways*. At laſt,

" having made a dozen or two rounds, towards the end of which " each of them had begun to ſtamp on the ground with incon- " ceivable fury, but particularly the principal dancer, they all gave " a loud ſhout at once, and the dance ended." *

If the reader will take the trouble to compare the account of theſe dances given by this traveller, and particularly the *war dance* preparatory to battle, with the accounts of the pyrrhic and ſimilar dances in Meurſius's *Laconica*, L. 2. c. 12. and elſewhere, he muſt ſtrongly ſuſpect, that a community of origin can alone account for the ſingular analogy he will diſcover between them. They were, ſays Pollux, " *terrific dances*," ορχημα]α δειμαλεα—" which they *danced* " *in a ring or circle*," ὑποτροχα᾽ορχουμενοι—" *in honour of Dionyſus*," επι Διονυσου. What was meant by *Dionyſus*, Macrobius may inform us: " In ſacris hæc religioſi arcani obſervatio tenetur, ut SOL, cum " in ſupero, id eſt, in diurno hemiſphærio eſt, Apollo vocitetur: " cum in infero, id eſt, *nocturno*, DIONYSUS †." Hence he was alſo called Νυκτελιος, quaſi *nocturnus Sol:* parallel dances were likewiſe practiſed by women in honour of Artemis, or the *moon*. Theſe, Athenæus obſerves, were practices of very great antiquity, though latterly diſcontinued by all the Greeks, excepting thoſe of Lacedæmon; who retained them as *preliminary to war*, προγυμνασμα ουσα τυ πολεμυ ‡. In their earlier uſe they were not ſo reſtricted,

* Welde's *Travels through North America* in 1795-6-7. † Saturn. I. 18.

‡ The plate in Hieron. Mercurialis *de Arte Gymn.* which exhibits the dancers in two adverſe parallel lines, is certainly defective in reſpect of the ancient practice, though it may repreſent ſome modern variety, in its declining ſtate in Sparta.

as appears from the paſſage in Apollonius Rhodius, referred to by Mr. Bryant.

——— ——— ιερῳ ανα διπλοα μηρια βωμῳ
ΚΑΙΟΝ, επι κλειοντες ΕΩΙΟΝ ΑΠΟΛΛΩΝΑ,
ΑΜΦΙ δε ΔΑΙΟΜΕΝΟΙΣ ΕΥΡΥΝ ΧΟΡΟΝ ΕΣΤΗΣΑΝΤΟ.
L. II. 696.

"*They burned the thighs of the victim on the ſacred altar, invoking* "*the name of Apollo, and formed the wide dance round the flaming* "*brands.*"

Such was once the general prevalence of a cuſtom, now, perhaps, only ſurviving in the foreſts of North America.

I muſt, however, preſume to differ ſo far from my learned authority, as to queſtion the accuracy of the interpretation which it offers, in explanation of this cuſtom; and which it conſiders as "*affecting to deſcribe the* ORBIT OF THE SUN;" for I conceive, that the revolution of a *plurality of bodies* round a *fixed central fire*, would but ill repreſent a circular motion in the ſun: whereas, as a repreſentation of the orbits of the ſeveral planets round the ſolar fire, nothing could be more aptly deviſed. It is thus that Milton deſcribes this moſt ancient SOLAR SYSTEM, which the modern world has denominated *Copernican*.

"——————— What if THE SUN
BE CENTER to the world, and other ſtars

By his attractive virtue and their own
Incited, DANCE ABOUT HIM VARIOUS ROUNDS?
*P. Loſt*, VIII. 122.

It is ſtrictly analogical with that repreſentation diſplayed in the ſtructure of the Temple of Veſta, by means of a circular edifice, in the center of which a perpetual fire was maintained; and not leſs ſo in that other ancient Temple of the Sun in Thrace, mentioned by Macrobius, whoſe form was *circular*, with an aperture left in the *center* of the dome in order to admit the light. "Item in Thracia *eundem* haberi Solem atque Liberum accipimus; quem illi—magnifica religione celebrant, ut Alexander ſcribit: *eique Deo* in colle Zilmiſſo ædes dicata eſt *ſpecie rotunda*, cujus *medium* interpatet tectum, ſummaque tecto *lumen* admittitur*." Macrobius, however, ignorant of the true ancient ſyſtem, explains the ſtructure according to the vulgar error. Fable and pedantry have derived the name of this dance "a Pyrrho Achillis filis, vel, *à Pyrrho quodam:*"—"from Pyrrhus, ſon of Achilles; or, *from ſome other Pyrrhus.*"† Mr. Bryant is of opinion that it was a religious dance, denominated from *fire:* i. e. πυρ. That it may have been called from πυρ, if its character was ſuch as has been here deſcribed, is highly probable; but it muſt be the PYR of the Egyptians, their πιρη, PIRA, or *the ſun.*

If any doubt now remains with the reader, that the πυρ, or PYR, of the old Italians ſignified properly the SUN—(the πιρη, PIRA, of

* Loc. cit. † Ainſworth's Dict.

the Egyptians—and the πέρρα, PERRA, of Lycophron)—he will, perhaps, ſurrender it to the authority of Copernicus, from whoſe hand the modern world has received the knowledge of the true ſolar ſyſtem; and yet who, at the ſame time, faithfully acknowledges, that he was no more than *a vehicle* for tranſmitting to poſterity an ancient doctrine, which *he received* from the old Italian ſchool, and particularly from Nicetas, or Hicetas, a diſtinguiſhed philoſopher in it. "INDE *igitur occaſionem nactus*, CŒPI ET EGO *de terræ mo-* "*bilitate* COGITARE."*

Neither Ariſtarchus, Plutarch, Copernicus, Galileo, nor Newton, have any ſhare of invention in the broad ground of that hypotheſis, whoſe origin belongs to a period antecedent to the earlieſt dawn of heathen tradition; thoſe philoſophers refer us to the channel through which they ſeverally received it; and I truſt that no aſtronomer will conſider me as wanting in eſteem for the ſublime object of his reſearches if I affirm, that we have not ſufficient evidence to authoriſe us to pronounce, that, without this traditionary hint tranſmitted through the Pythagoreans, any of thoſe illuſtrious philoſophers would have offered this ſolution of the celeſtial problem.

When we now take into our ſerious conſideration—that we actually *do poſſeſs* this great truth;—that though its evidence has been progreſſively illuſtrated by the genius and labours of ſucceeding aſtronomers, it has nevertheleſs exiſted as a partial object of human

* *Præf.* This frank avowal ſhews, beyond controverſy, that the doctrine of the Pythagoreans was abſolutely *cauſative*, and not merely *confirmative*, of Copernicus's hypotheſis, as Long would inſinuate in his *Aſtronomy*, ſect. 1602.

knowledge *from time immemorial* *, and its pretenſions, expreſſed by "*the earth's rotation round the central* PYR," have remained upon public record for nearly 2500 years;—we ſhall have little difficulty in concluding, that the Italic ſyſtem, diſguiſed and mutilated by the ignorance of reporters, was no other than that which its modern champions have aſſented it to be:—And further, that the internal evidence of aſtronomical ſcience, concurring with the teſtimonies of hiſtory and language, ſhews, almoſt to demonſtration, that what the latter Greeks expreſſed by the word ἥλιος, *helius*, the more ancient expreſſed by that of πυρ, *pyr*, which word preſerved its primitive ſignification longer in Italy than in Greece, through the fluctuating nature of language: (for we muſt ever keep in mind that canon of etymology, "multa verba aliud nunc oſtendunt, aliud ante ſignificabant." *) Laſtly, that this word was originally derived from the Egyptian πιρη, or *the* SUN.

I ſhall protract no farther this long, and I fear, tedious diſcuſſion; which I offer as little more than conjecture, and which I abandon to the judgement of the reader; but ſhall take my leave with the following obſervations. In all inveſtigations like the preſent, it is the matter brought forward in the progreſs of reſearch, which alone gives a value to the profeſſed object of inquiry; which is of importance, only ſo far as it furniſhes a centre for adapting and connecting ſcattered and inſulated fragments of antiquity. But theſe,

* See Burnet *de Originibus Rerum*, Engliſh Tranſl. p. 96, 181, 188, 190. Bailly, *Hiſt. de l'Aſtronomie ancienne*, p. 18. Id. *Lettres ſur les Sciences*, p. 18, 19, 31, 47, 212. *Aſtronomie*, par M. de la Lande.

† Varro de Ling. Lat. p. 1.

being enabled to unite, and contribute their ſeveral minute degrees of evidence, frequently conſtitute at laſt a compound body of important teſtimony, tending to reſtore ſome order into the confuſion, and to diffuſe ſome light through the obſcurity, of the origins of ancient hiſtory.

Should I not have ſucceeded to the full extent of my undertakeing, I flatter myſelf I ſhall, at all events, have fixed the quarter from whence the knowledge of the true ſolar ſyſtem was acquired by thoſe ancient ſages, who carried the ſcience of Egypt into the ſouth of Italy; and ſhall alſo have pointed out the equivocation which occaſioned its loſs in Greece, and which engendered in its place ſuch wild and untenable theories. Should I, on the other hand, be ſo fortunate as to ſeem to have made good, as far as the preſent mode of diſcuſſion will allow, the whole of the argument, we ſhall then have acquired a glimpſe of three diſtinct points, diſcernible even in the obſcurity of the fabulous ages, and indicating three important and ſucceeding periods of early Grecian hiſtory.

Firſt, when the original occupants of Greece inhabited their country, antecedently to the entrance of any foreigners.

Secondly, when ſubjects of the *firſt Egyptian monarchy*, (of which nothing remains in the form of hiſtory except in the Moſaic annals, though much in the way of fragment and tradition,) introduced themſelves into Italy and Greece, and on the coaſts of Aſia Minor.

Thirdly, when, after the extinction of that ancient kingdom, those shores were visited by tribes of Asiatics from the neighbourhood of Phœnicia; and particularly of Arabians, of whose early influence in those parts, I may, on a remote occasion, hazard an opinion.

I am,
Dear Sir,
Yours, &c.
G. P.

The British Critic, in his favourable mention of a part of these Conjectures, objects to the validity of Servius's distinction between *pyra* and *rogus*; "PYRA lignorum "*congeries*, ROGUS cum *ardere* inceperit." I shall not rest this distinction on the authority of Servius, nor shall I dissemble, that another passage of the same commentator seems to contradict what he says in this place; but that the word ROGUS does comprehend radically a notion of *burning*, is what I shall endeavour to prove more fully, when I venture to offer some examples of the influence of the Egyptian on the Greek and Latin languages, upon a ground not of *conjecture*, but of *critical evidence*. At present I shall content myself with assigning its etymon; which is, the Egyptian word ⲣⲟⲕϩ, ROG, (for the Egyptian has properly no *g*, but renders it by *k* or *kh*.) This word signifies, 1st, *to burn*,—*ardere*, *incendere*; 2dly, *a conflagration*,—*incendium*; 3dly, wood prepared *for the purpose of burning*, or strictly *fire-wood*. Hence, the wood on which Abraham laid Isaac for the sacrifice, in Gen. XXII. 9. is expressed in the Egyptian version, ROG, and, with the Latin termination, ROG*us*; or rather in the plural, "*supra* ROG*os*."

غزل از دیوان حافظ

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این خرقه که من دارم در رهن شراب اولي
وین دفتر بي معني غرق مي ناب اولي

چون عمر تبه کردم چندانکه نکه کردم
در کنج خراباتي افتاده خراب اولي

چون مصلحت اندیشي دور است ز درویشي
هم سینه پر از آتش و هم دیده پر آب اولي

من حال دل شیدا با خلق نخواهم گفت
این قصه اگر گویم با چنگ و رباب اولي

تا بي سر و پا باشد اوضاع فلک زینسان
در سرهوس ساقي در دست شراب اولي

از همچو تو دلداري دل بر نکنم آري
گرتاب کشم باري زان زلف بتاب اولي

چون پیر شدي حافظ از میکده بیرون شو
رندي و هوسناکي در عهد شباب اولي

# *Ode of* HAFIZ—*Tranſlated from the Perſian by* WILLIAM OUSELEY, *Eſq.*

THIS monkiſh habit which I wear ſhall ſerve as a pledge for wine; and this unmeaning volume * ſhall be ſunk in an ocean of good liquor.

How have I waſted life!—as far as I can look around, we owe our ruin to the love of wine and diſſipation.

How remote is true meditation from the profeſſion of a Derveiſh, or a ſtate of poverty!—My breaſt is all on fire—my eyes full of tears.

* The Koran, which ſome of the Mohammedan *Soufies*, or monks, through an affectation of exceſſive devotion and religious zeal, carried conſtantly in their boſoms. Hafiz alludes to this cuſtom in the concluding diſtich of another ode:

ندیدم خوشتر از شعر تو حافظ
بقراني که اندر سینه داري

"I have not ſeen, O Hafiz, any thing more delightful than your own verſes in that "Koran which you have in your boſom."

Thoſe hypocritical Soufies, who in publick preached virtue and ſobriety, and in ſecret practiſed every vice, are the frequent objects of our poet's ridicule and ſatire.

I ſhall not tell the ſtory of my enamoured heart to the world: or if I do tell it, it muſt be to the ſound of the harp or violin *.

As the ſphere of the world thus moves round without intermiſſion, my head is giddy with a paſſion for the lovely cup-bearer, whilſt my hand ſeizes the goblet of wine.

From a miſtreſs like thee, I can never turn away my heart—Yes—but if I do, at any time, it will be only from one of thy ringlets to another.

When you ſhall be old, Hafiz, then depart from the wine tavern: but firſt enjoy, whilſt young, the pleaſures of drinking and of convivial mirth.

* *Rebab*, a violin of two ſtrings and a bow. See Dr. Shaw's Travels.

## *The Romance of* Cai Caus, *who reigned an hundred and fifty Years; and his going to Mazenderaun to fight the Deeves*---Tranſlated from the* Shah Namah Neſr, *a Perſian MS. in the Britiſh Muſeum* †, (Hyde. *by the ſame. Royal.* 16 B. XIV.)

IT is related that when king *Cai Kobad*‡ departed from this world, his ſon, *Cai Caus*§, aſcended the imperial throne, and placed on his head the diadem, emboſſed with precious ſtones. The univerſe flouriſhed through his liberality and juſtice; no one ſuffered from tyranny or oppreſſion: he aſſembled about him all the virtuous men and thoſe who ſpoke truth, and cauſed all the wicked, unjuſt, and thoſe who bore falſe witneſs, to be hanged. So that the land of *Iraun* was like the gardens of the bleſſed. After ſome time paſt

* This chapter is intitled in the original manuſcript——

پادشاهي کيکاوس صد و پنجاه سال بود و رفتن او بمازندران براي جنک ديوان

† See No. III. p. 218.

‡ کي قباد (Cai Kobad) the firſt monarch of the ſecond dynaſty of ancient Perſian kings, furnamed *Caianians*.

§ کي کاوس (Caï Caus) is ſuppoſed by ſome the Nimrod of ſcripture hiſtory.

in this manner, it happened that king Caï Caus made a feaſt one day as ſplendid and delightful as a banquet of Paradiſe, or the month *Fervardin*, and with the nobles of *Iraun* and the heroes renowned in war he quaffed wine, and enjoyed the harmony of muſical inſtruments; and during this conviviality a certain minſtrel came to the king's gate, and ſaid to the Chamberlain, "Inform your ſovereign, "Cai Caus, that I am a minſtrel, who come from the court of the "king of *Mazenderaun*, * and wiſh to perform in the preſence of "the Perſian monarch ſome airs of that country, and to ſing before "him to my harp."

When the Chamberlain heard this, he went to Cai Caus, and ſaid, "A minſtrel is come, and ſtands at the king's gate, and wiſhes "for the honour of admittance to the royal preſence."—The king ordered him to be brought; and when the minſtrel came before him, he play'd one of the airs of *Mazenderaun*, and ſung forth the moſt extravagant praiſes of that country, expreſſing in his ſong that *Mazenderaun* was at all ſeaſons of the year a perfect paradiſe—the air of it always temperate, never too hot nor too cold—perpetually yielding the roſes and other flowers of Spring.

When king Cai Caus heard from the minſtrel theſe eulogiums of Mazenderaun, he fixed his heart upon the poſſeſſion of it, and told his chief warriors, *Toos*, † and *Gudars*, and *Giou*, and *Roham*, and *Gurkeen*, and *Guſtehem*, that he was determined on the conqueſt of

* مازندران (Mazenderaun) a province bordering the Caſpian Sea to the ſouth.

† طوس — گودرز — گبو — رهام — گرگین — گستهم

that country, and would there ſtrike the kettle-drum of victory, and trample all the *Deeves* * under his foot.

When the Perſian warriors heard this they were confounded, and ſaid one to another, "Surely the king muſt be inſane and fooliſh, "and in his folly has uttered theſe things; for none of the ancient "kings ever thought of *Mazenderaun*, though before this time "there have been many illuſtrious monarchs—Where has exiſted "ſuch a prince as Gemſheed? his equal will never be; for "Deeves and Peries †, birds and fiſhes, all creatures were at his "command, yet he never entertained the raſh deſign of conquering "Mazenderaun—neither did *Feridoun* nor *Manucheher*, though "abounding in wealth and treaſures, ever cheriſh ſuch a vain "hope. Now, this king will not liſten to our advice; the only "remedy left is to ſend for Zaul ‡ the ſon of Saum, who may have "ſufficient influence to diſſuade the king from this enterprize, "for he will take in good part the counſel of Zaul, whether it "accord with his own deſires or not, when he rejects the advice "of all others." They accordingly diſpatched a meſſenger to *Zaul*, who, on hearing what had happened, immediately ordered his horſe to be capariſoned with his ſaddle and furniture decorated with gold, and mounting him, ſet forward on his journey. When the

* ديو A Dive or Deeve is repreſented in Perſian pictures, as a frightful monſter with horns, tuſks, long talons, a tail, &c. but may, perhaps, be here tranſlated a northern ſavage, or a barbarian.

† پري A Peri or fairy—An imaginary creature, beautiful and amiable: A contraſt to the Dive or malignant and hideous dæmon.

‡ زال Son of سام

heroes and nobles of *Iraun* * knew of Zaul's arrival, they haſtened to welcome him, and explained to him the nature of their buſineſs: "King Caus," replied Zaul, "is an obſtinate and ſelf-willed "man, on whoſe mind the advice of others makes not any im-"preſſion; however, ſince it is the wiſh of my friends, I ſhall go "and remonſtrate with him as one afflicted; if he attend to my "counſel, all will be well; if not, the road is before us, and we "muſt go."

When all the nobles came before the king and paid him their obeiſance, he received the hero Zaul with many careſſes, and placed him near his throne, then aſked the occaſion of his journey, and made kind inquiries after Ruſtam and Doudman. Zaul having thanked the king, and anſwered that his family enjoyed tranquillity and health, added that he heard the moſt unpleaſant tidings and reports of Cai Caus's intention to attempt the conqueſt of *Mazenderaun*, although none of the former monarchs, illuſtrious and powerful as they were, had ever undertaken ſo dangerous an enterpriſe, or ever conceived ſuch a vain deſign. "If," continued Zaul, "the exe-"cution of this project were poſſible, the great *Gemſhid*, whom "all the Deeves and Peries obeyed, would ſurely have performed it "in his time; or, after him, the mighty Feridoun, or Manucheher, "who far exceed you in treaſures and in numbers of troops—yet "none of theſe ancient ſovereigns indulged the ambitious hopes "which you, inferior to them in wealth and power, cheriſh in your

* ايران (Iraun) the general name of the Empire commonly called Perſia, from its chief province Fars, or Farſiſtan.

" heart, and which the evil ſpirit *Aheriman* muſt have inſpired you " with, that he may lead you to deſtruction. We, O king! who " thus ſpeak from the bitterneſs of our hearts, beſeech you to act " ſo as to deſerve the bleſſing of all men to the lateſt period, and " not in ſuch a manner as to cauſe your name to be uttered with " execrations. But you are a mighty monarch—we your ſlaves— " who ſpeak from the ſincerity and anxiety of our hearts: act, " therefore, as you may think beſt."

When Cai Caus heard this ſpeech of Zaul, he angrily replied, " I eſteem myſelf far ſuperior in every reſpect, both of wealth and " power, to the ancient kings, and am reſolved on attacking Ma- " zenderaun; if you are afraid, return to Seieſtan, and there, with " your ſon Ruſtam, live in ſafety and ignoble tranquillity. Your " abſence will not afflict me."

When Zaul heard this ungracious ſpeech, he replied, " O king! " my words were ſpoken with the moſt friendly intent. Heaven " forbid, that you ſhould, on ſome future day, have occaſion to " think on my words in the bitterneſs of ſorrow and repentance, " when ſorrow and repentance ſhall be vain." Having ſaid this, he went away, full of indignation, and, mounting his horſe, took the road to *Seieſtan* *—leaving the nobles and chiefs of Iraun without hopes of relief from the evils which awaited them.

Then the king ordered his general, *Toos*, to cauſe the drums of

* سیستان (Seieſtan or Sejeſtan) سجستان

war and the golden trumpets to be brought forth: and when the beating of the drums and blowing of the trumpets resounded through the country, the troops were assembled and arranged for battle; a throne of gold was placed upon an elephant, on which the king mounted, and, setting forth, proceeded on the way towards Mazenderaun from one stage or station to another. And it is said that he plundered and burnt every place through which he went, and gave not quarter to the Deeves, of any age or sex, who fell into his hands, but slew them all. In short, king Cai Caus thus proceeded till he came to the mountain of *Aspruz* *, at the foot of which the Sun sets: there he beat the kettle drum of battle, and sounded the trumpet of victory, and pitching his tents with their rich hangings, he put to the sword all the Deeves of that place.

When intelligence of this reached the king of *Mezenderaun* he was confounded and astonished—and immediately sending a messenger to the *Deeve Sefeed* †, or white giant, informed him that if he delayed coming, the country would be depopulated, for that the king of Iraun had encamped on mount Aspruz, and that his immediate assistance was necessary to repel this powerful invader. When the *Deeve Sefeed* heard this, he roared with a loud voice, and exclaimed, "Behold, I come, and shall soon level with the earth all the Persians, "with their king, so that none hereafter shall attempt the conquest of "Mazendaraun." The giant having said this, came on the Persians like a cloud, and by magic power smote the king Cai Caus with blindness, and all his troops, so that the world was dark in their eyes.

* کوه اسپروز † دیو سفید

Thus were they afflicted for ſeven days: on the eighth morning the Deeve Sefeed, roaring with a horrible voice, exclaimed, "O "creſt-fallen king! why didſt thou aſpire to the conqueſt of Ma- "zenderaun? Haſt thou never heard of the Deeve Sefeed? Now "in miſery and darkneſs your days paſs away, and you ſhall not "eſcape from me—your time is almoſt come."

Then he placed twelve thouſand Deeves to guard the Perſians; and, allowing them a ſmall portion of food, barely ſufficient to ſupport life, (for they were expiring from hunger) he returned to his own dwelling, and ſent to the king of Mazenderaun a meſſenger, ſaying, "Be no longer alarmed on account of thy enemies, for I "have ſtruck them with blindneſs, ſo that they cannot behold "the light of the ſun, and muſt ſoon pine away in hopeleſs "miſery."

After this, it is related, that, ſuffering from the evils which the Deeve Sefeed inflicted on him, Cai Caus repented his having come to Mazenderaun, and called to mind the counſel of Zaul. Then he ſent a certain man, who could ſtill ſee, deſiring him to go with the ſwiftneſs of a bird, and ſay to Zaul, "I liſtened not to your "advice, nor attended to your counſel, till thus forced to repentance "by diſtreſs and pain, I think on your words with ſorrow and "regret. For my ſake, now begird thyſelf quickly, and come to "my relief, for if you delay, we muſt all periſh."

The meſſenger, with the ſwiftneſs of a bird, travelled inceſſantly, without repoſe or ſleep; ſo that in a few days he arrived at the

habitation of Zaul, and informed him of the deplorable ſituation of the Perſians.

When Zaul heard the melancholy tale, he uttered many lamentations, and grieved that Cai Caus, in his obſtinacy and pride, had rejected his prudent admonitions, and in conſequence of that had ſuffered miſery and diſgrace. He then ſought his ſon *Ruſtam* *, and conſulting with him, ſaid, " O my ſon, you muſt prepare yourſelf " for a great exploit, that your name may be celebrated as long as " the world laſts: for ſuch exploits the Lord created you, and none " more glorious can offer than the preſent, when you may liberate " the king of Iraun from the chains of the Deeves, and afford him " an aſylum. Thus your name will be famous in the world after " your death, and never ſhall be forgotten. But you muſt be ex- " peditious, for Cai Caus languiſhes in the bonds of affliction, and " all our labour would be vain ſhould he periſh through our " delay."

Then Ruſtam, the hero, ſaid to his father Zaul, " I am at thy " diſpoſal, and ready to obey thy commands; but how can Cai " Caus live until I reach him? I fear my labour will be given to " the wind and fruitleſs; for they ſay the place to which he went " is diſtant a journey of ſix months: before which ſpace of time " he will have ceaſed to exiſt."

* رستم (Ruſtam) a hero as celebrated in romance by the Perſians as Hercules (whom he reſembles in many reſpects) is by the Greeks.

Then Zaul ſaid to Ruſtam, " O my beloved ſon! there are two " roads which lead to Mazenderaun; one, that of ſix months " journey, which Cai Caus travelled; and the other, of a fortnight, " which lies through great ſteeps and precipices, and is extremely " dangerous, being infeſted with lions and dragons, and full of " magicians and *Ghules* *: ſo that no one ventures to go by that " road, and even the eagles dare not fly that way. But do you, " my ſon, take this ſhorter road, for God will be your protector; " and through his help the life of Cai Caus will be ſaved by your " hand, and I ſhall offer up prayers night and day that I may behold " you return in ſafety."

The hero Ruſtam conſented to take the ſhort and dangerous road; and, putting on his war-dreſs and armour, faſtening his mace to the pummel of his ſaddle, and his *Gumand* † or nooſe to the ſtirrup leather, mounted on his charger *Rakeſh* ‡, and ſet forward without any companion or attendant. It is ſaid, that at the time of his ſetting out, *Rudabah* §, his mother, with eyes full of tears, came and ſaid to him, " O my ſon! are you going to Mazenderaun—will you " leave me to lament your abſence? God knows whether I ſhall " ever behold you more." Ruſtam replied, " Kind mother! this " adventure has not been one of my own chuſing, but is the diſ-

* غول (Ghule) a dæmon of the woods, a night-hag, a monſter that devours carcaſſes, &c.

† گمند By flinging this nooſe over an enemy, the Perſian warrior was able to entangle and drag him off his horſe: it alſo ſerved to bind the hands of a priſoner.

‡ رخش § رودابه

"penſation of fate and my own fortune: therefore what can I do? "Be thou, my mother, at eaſe on my account, and grieve not." Having ſaid this, and tenderly embraced his parents, he departed, and, without repoſe, travelled onwards by night as well as day.

Now we proceed to relate the adventures of the *Heft Khan*, or *Seven Stages*.

[*To be continued.*]

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## *A Catalogue of Oriental Manuſcripts, chiefly relating to the Hiſtory, Antiquities, and Geography, the Laws and Literature of* HINDOOSTAUN *.

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* This very valuable collection of Arabick and Perſian Manuſcripts was originally formed in Bengal by Jonathan Scott, Eſq. late Perſian Secretary to the Governor-General of India, Warren Haſtings, Eſq. and tranſlator of Ferishta's Hiſtory of Deccan, Memoirs of Eradut Khan, &c. Theſe MSS. are now to be ſold (with a large collection of Indian paintings) and may be inſpected at Meſſrs. Cadell and Davie's, bookſellers, in the Strand, London.

*Fazl*, ابو فضل his confidential minister. This work is considered as a model of fine writing, and contains the fullest accounts of the affairs of Hindoostaun—In three volumes, fol.

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[*To be continued.*]

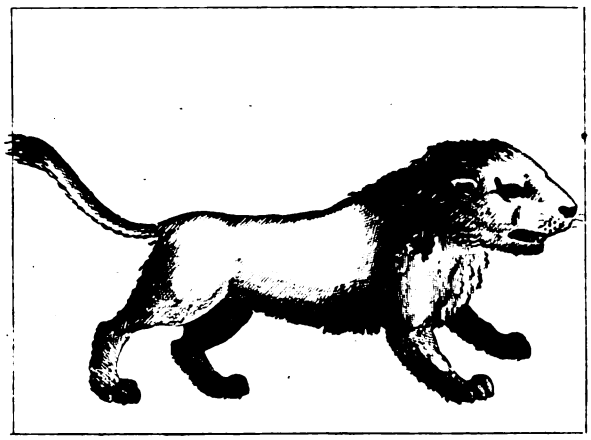
# *Sketches of Persian Zoology—Translated from the* Ajaïeb al Makhloucat, (عجايب المخلوقات) *or Wonders of Creation* *, *by* W. Ouseley, *Esq.*

THE *Lion* (see the plate, fig 1.) called *Asad* (اسد) in the Arabick language; *Sheer* (شير) in Persian,—is the king of beasts, and so superior to them all in strength and boldness, that none can resist him. It is said that, from the generosity of his nature, he has not any particular enemy among the beasts; and that he eats only the heart of his prey, leaving the rest of the body for other creatures to feed on, and never approaches it a second time. He loves the sound of the *Deff* and the *Shaneh* †. They say that when he roams at night, should he perceive any distant light, he approaches it, and, gazing on it, his rage subsides: and they likewise say that he hurts not, unless pressed by extreme hunger, any person who submits to

* Of this celebrated and ancient work some account has been already given in the former numbers of these Collections, pages 16, 131, 214, 297, &c. The author, *Zakariah ben Mohammed*, surnamed *Al Cazvini*, may be esteemed the Pliny of the East. From one of the two copies in my possession I have taken the figures of the *Lion* and the *Ziraffah*; the *Youz* and *Siahgoush* are copied from drawings in the MS. marked 5603, (Plut. XXXIV. B.) preserved in the British Museum.

† Two musical instruments.

1



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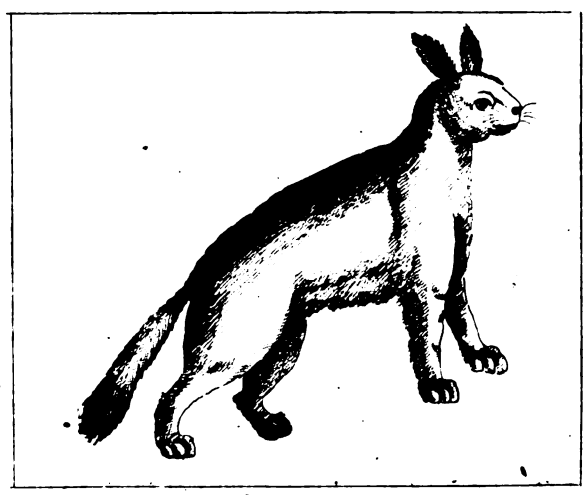

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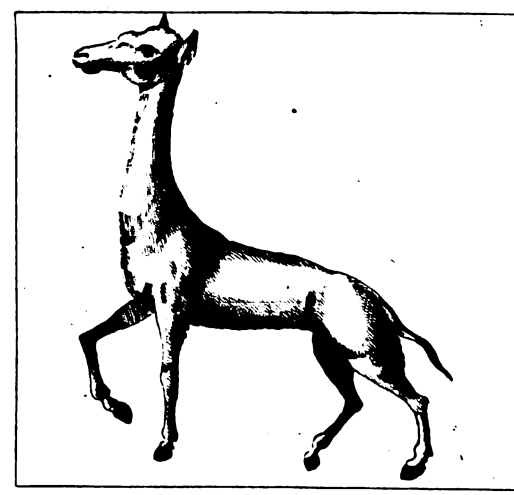

PERSIAN ZOOLOGY

him without reſiſtance. When ſick, he eats the fleſh of an ape or a baboon, and his diſeaſe leaves him: he is for the moſt part liable to feveriſh affections, on which account the fever is ſtiled *Dar-al-aſad*, (دار الاسد). If a thorn happen to ſtick in any part of his body, he eats of the plant or root called *Saad*, (سعد a kind of galingale,) and the thorn comes forth: but if he ſhould have any conſpicuous wound or any ſpot excoriated, the flies fix on that ſpot, and never leave it until the lion be deſtroyed. It is alſo reported, that he runs away from a white cock, and is ſcared by the ſtriking together of cups or baſons. All other creatures fly at the ſound of his voice, except the aſs, who, being dull and ſlow, cannot eſcape. But when the lion is hungry, he does not roar, leſt the game ſhould be alarmed. The ant is as much the enemy of the lion, as the gnat is of the elephant.

The lion has a very ſtrong ſmell: his eyes ſeem to dart forth flaſhes of fire in the dark. The ſailors declare that when they faſten their boat to a hook or to a tree, the lion approaches, and, knowing that ſome perſon muſt come to looſe the rope, he ſtretches himſelf out, and crouching with his body cloſe to the ground, he waits till the perſon goes to take the rope, that he may ſeize him.

*Medicinal Properties.*

If the brains of a lion be mixed with old oil, and applied as an ointment to a diſeaſed limb, the part will be healed. Whoſoever

ſhall carry about with him the tooth of a lion, will not be affected by the tooth-ache. If any one eat a little of the lion's gall, it will render him valiant *, &c. &c.

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The *Panther* or *Lynx*, (fig. 2.) *Mahad* (مهد) in Arabick, called by the Perſians *Youz* (يوز) is a very beautiful creature, being ſpotted in an extraordinary manner; of a furious and irritable diſpoſition, but, contrary to the nature of the leopard, he may be rendered familiar with man. It is ſaid that he follows the lion when about to devour his prey, and that the lion leaves him a part. When ſick he eats the fleſh of a dog, and his diſeaſe leaves him. It is probable that the ſtrange beaſt, called *Gouſhal*, may be the offspring of an *Youz* and a bear.

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The *Anak*, (fig. 3.) (عناق) Arabick, called by the Perſians *Siah-gouſh*, (سیاه گوش) or *black-eared*, is a quadruped larger than the dog, and of great beauty; it is of a darkiſh colour, ſomething reſembling that of a camel: its ears are black. It hunts its prey in the ſame manner as the lynx or panther, (يوز *Youz*). It exhibits

* There follows here, in the original MS. a long liſt of the properties in medicine, which the various parts of the lion's body are ſaid to poſſeſs. Theſe I reſerve for a future occaſion.

wonderful ſagacity in taking the crane. Of its properties in medicine we know not any thing.

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The *Camelopard*, (fig. 4.) in Arabick called *Ziraffah*, * (زرافه) is ſtiled by the Perſians *Shutur Gaw Pelenk* (شتر گاو پلنگ) as reſembling in many reſpects thoſe three animals, the camel, *(ſhutur)* the ox, *(gaw)* and the leopard, *(pelenk.)* His head is like that of the camel; his horns like thoſe of an ox †; his ſkin like that of the leopard: his neck is extremely long; his fore legs alſo long, the hind ones ſhort—In his form altogether he ſomewhat reſembles the camel. It is ſaid that he is produced between the ſhe-camel of Abyſſinia and the wild bull.

The naturaliſt, *Taimas*, informs us that in the ſouthern regions, near the equinoctial line, during the ſummer ſeaſon, when a prodigious number of beaſts aſſemble together, a ſtrange and wonderful variety of creatures is produced by their intermixtures. Such as the *Ziraffah*, the *Sima*, (سیع) the *Ayar*, (عیار) and others. The *Ziraffah* is a wonderful animal: of its medicinal properties we know not any thing. The Governor of *Yemen* (Arabia Felix) ſent

* This word by ſome Europeans is written *Giraffe*.

† The MS. preſerved in the Britiſh Muſeum gives a painted repreſentation of the Ziraffah, which correſponds, in reſpect to the horns, with this deſcription. I have, however, faithfully copied the drawing in my own MS.

a Ziraffah to the Khalif *Moſtanſer* *, which lived for a ſhort while, but died at Bagdad when the cold ſeaſon approached.

* This Khalif began to reign in the year of the Hegira 623, (A. C. 1226.)—Our author, Zakariah al Cazvini, died in the year of the Hegira 674, (A. C. 1275:) ſo that his work muſt have been compoſed within a few years after the death of that Khalif.

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## *Turkiſh Sonnet by* NUVA.

نوا

مشكل ايهش كه دلبر با — طفل اوله دلستان اولـه

عاشق زار مبتسـلا — پير اوله ناتوان اولـه

با شهه بقمز اول پـري — بلمري قدري كوهـري

طالب اوله بود ملـري — بو يلبه بر زمان اولـه

كوش رو توب منافقـه — جور قويار صاد قـه

دلبر او در كه عاشقـه — مشفق مهربان اولـه

خيل شرار نـار دل — جند يخومه متصـل

بويله قلورسه شويله بل — كوكده نچه قران اوله

## *Arabick Poem from the Divan of* Abu'l fadhl Zoheir ben Mohammed ben Ali Al-Mohalebbi,

ابو الفضل زهير بن محمد بن علي المهلبي

## *a MS. in Possession of the Editor.*

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قال لي العاذل تسلو  قلت العاذل تتعب

انا بالعاذل بـــل  انا بالعالم العـــب

كلماتي هي سحر  و هي لباب التجرب

انكرا العاذل منّي  انّ قلبني يتقلب

اذ كر اليوم سليما  وغدا اذ كر زينب

لي فيه كل سّـــر  رَقّهَ للناس خلـــب

ايها السايل عنـــي  مذهبي في الناس مذهب

ليس في العشاق الّا  من يغنّيني واشرب

فلنفسي انا اهـــوي  و لنفس انا اطـــرب

## *Persian Sonnet by* Jami.

غزل از دیوان جامي

---

هرجا که کنم خانه همخانه ترا یابم
هرگز نروم جایي کانجا نه ترا یابم

گر خواب کنم شبها ور خانه روم تنها
در خواب ترا بینم در خانه ترا یابم

در بزم قدح نوشان در چشم جفا کوشان
معشوقه ترا دانم جانانه ترا یابم

در صحبت هر جمعي کافروخته شد شمعي
گرد سر او گردان پروانا ترا یابم

گر جانب میخانه آیم بي پیمانه
در دست مي اشامان پیمانه ترا یابم

از سر بکشم خرقه در بحر شوم غرقه
در هر صدفي پنهان دُر دانه ترا یابم

از خود بگل جامي بند دَر کُم نامي
کاندر تتق وحدت پیکانه ترا یابم

## *Elegy by the Persian Poet* KHACANI.

قصیده از دیوان خاقانی

---

دام زده حسن تو شد آسمان
نامزده عشقتو آمد جهان

حلقه بگوش غم تو گشت عقل
غاشیه دار لب تو گشت جان

زلفتو شیطان ملایک فریب
رویتو سلطان ممالک ستان

عشقتو آورد قیامت بدید
قتنه تو کرد سلامت نهان

تا پیش رخسارتو از راه چشم
کرد خورمگاه دل از ارغوان

سلسلهاي فلکست آن دو زلف
تا نکني قصد سرش هان و هان

زآنکه جهان کردد دیکر خراب
کر به بري سلسلهٔ اسمـــان

حلقه کر کم شود از زلف تو
خاتم جم خواه بتـــاوان آن

در لب تو مست ز کوثر اثـــر
در دل خاقاني از اتش نشـــان

قبله او اختر جوزا سخـــن
قدوه او کوهر دریا بیـــان

حرزامم جهر امـــام اجمشـــاد
قاضي شه پرور سلطان نشـــان

از همه عالم شده ام بر کران
بسته ز سودایتو جان درمیان

MISCELLANEOUS PLATE


কাশীর পুরের ধনের হইয়া ১

বিদ্যা করবার চায় বানা ॥

জাতী লৈবার চায় ।

মোগল পাঠানের বেটী ॥

## *Miſcellaneous Plate.*

FIG. 1. A ſilver coin, with inſcriptions in the Cufick character, lately found in Ireland—from a drawing ſent to the Editor by Gen. Vallancey, in a letter, from which the following paſſage is extracted:

" In the Hiſtory of the Arabs, (Univerſal Hiſtory, folio, Vol. I. and II.) we have an account of a coin, with a *Cufic* inſcription, found on the ſhore of the *Baltick*. This part of the hiſtory is ſuppoſed to have been drawn up by the late Dr. Swinton, which I beg to tranſcribe.

' The following year being the 181st of the Hejra, commencing ' March 5th, 797, the Khalif recalled his brother Abdallah Ebn Al ' Mohdi from Egypt, and ſent Iſmael Ebn Saleh thither to take the ' government of that country upon him. About this time *dirhems* ' were ſtruck in the mint that had been ſet up at *Saurai*, *Sarai* or ' *Sariyah*, a very conſiderable city of *Tabriſtan* or *Tabreſtan*: one of " them, coined there the preceding year, having been diſcovered on ' the coaſt of the Baltick, not far from Dantzick, in the year 1722. ' On one ſide are the following words, *In the city of* SAURAI 180,

'(i. e. the 180th of the Hejra, which anſwers to part of the years 'of Chriſt 796, 797.) The reverſe exhibits the following inſcrip-'tion, *Mohammed is the Apoſtle of God; may God be propitious to 'him, and make him happy—In the Khalifat of Al Raſhid Jaafar.* 'Mr. *Kehr* imagines that a great number of thoſe pieces were ſtruck 'in the 180th year of the Hejra by Al Raſhid, before he ſet out 'from Baghdad on his expedition againſt the Greeks, and put into 'the military cheſt, in order to animate the ſoldiery, and induce 'them to diſtinguiſh themſelves in an extraordinary manner, in 'which, perhaps, he may not be very remote from truth. We 'have been enabled, by the aſſiſtance of the Rev. and learned Dr. 'Hunt, Profeſſor of Hebrew and Arabick, Oxford, to inſert all 'the particulars recorded in Ebn Shonah's hiſtory from the com-'mencement of the 512th of the Hejra, the laſt mentioned in Er-'penius's edition of *Al Makin.* This performance has likewiſe 'been enriched with the ſubſtance of ſome critical MS. notes on '*Abu'l Faraj*, which not ſeldom correct Dr. Pocock's Latin verſion 'of that author, now in the poſſeſſion of the Rev. J. Swinton, M. A. 'of Chriſt's College, Oxford; as well as with *Kehr*'s obſervations 'upon the Arabic coin found on the coaſt of the *Baltick* in 1722, 'adorned with inſcriptions in the *Cufic* character, and other valuable 'pieces, either hitherto inedited, or at preſent extremely difficult to 'be procured.'

"If you think this worthy of a place in your Oriental Collections, I ſhall be obliged to your readers, who may happen to have *Kehr*'s work in their poſſeſſion, to compare this coin with that given

by him. The book is not to be found in any of our public libraries here *."

C. V.

*Dublin, Jan.* 30.

Fig. 2. From the impreſſion of a braſs ſeal, of the ſame ſize—In poſſeſſion of the Editor.

Fig. 3 and 4. Jewiſh Taliſman of ſilver, found in Ireland, of the ſame ſize—From a drawing communicated by Gen. Vallancey; who remarks that the characters are raiſed and a little worn, except the fourth line of fig. 3. conſiſting of the letters ראחיאל, which are engraved. On the reverſe (fig. 4.) is a figure with a mitre and ſceptre, on a car drawn by eagles, with another figure ſitting oppoſite: round the exergue are the words MAGNITUDINE DIERUM SATURATUS. The whole highly relieved, and ſomewhat worn. The characters and ornaments of fig. 4. at the bottom, are all engraved.

Fig. 5. Head of the princeſs *Zeib al Niſſa*, زيب النسا (the ornament of the fair ſex) ſiſter to the emperor Aurungzebe—From an original painting in the collection of Jonathan Scott, Eſq. of Netley in Shropſhire.

Fig. 6. The muſical notes, with the words in their proper character, of a Bengalee tune—Communicated by Gore Ouſeley, Eſq.

* De Script. Kufic, vide Cl. Kehr in Diſſert. cui Tit. Monarch. Aſiatic. Saracen. Status. Lipſiæ A. D. 1724 ed. Morton's Table of Alphabets, bottom of the Cufic characters.

Member of the Asiatick Society. These words, in European characters, may be written as follows:

*Bandeer pootare dhoner hoeea*
*Beea Kurbar chai bala*
*Jatee loeebar chai*
*Mogul pataner betee.*

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## *Queries, Answers, and Notices.*

*To the Editor of the* ORIENTAL COLLECTIONS.

SIR,

In the learned Bayer's *Historia Regni Græcorum Bactriani*, p. 30. we find three words given in the Sanscrit character, both in sound and sense perfectly Persian:—these words are expressed thus in European letters, *Scha Schkandur Padascha;* and however disguised by their Sanscrit dress, are simply the شاه سکندر پادشاه of the Persians. On the subject of the proper name *Sekandur*, I have nothing to say: but permit me to ask, whether *Shah* and *Padishah* are used in the same sense in the Persian and Sanscrit?

In another part of this very ingenious work, (p. 8.) the learned author gives also in Sanscrit characters two other Persian words, *Khoo Kafer*, which, however, he adds, would be written or called

in Perſian کوه کافر *(mons infidelis.)* This ſtill leaves us in ignorance whether theſe words are equally Sanſcrit and Perſian. I acknowledge my ſuſpicions that the learned Bayer was deceived by his two *Multan* inſtructors, (vide p. 10.) An anſwer to my query will much oblige,

SIR,

Your obedient ſervant,

*Feb.* 19.

PHILOLOGUS.

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To the query of L. D. (page 192) on the literal meaning of the words *Forz Kadin*, (Stevens' tranſlation of Teixeira's Hiſtory of Perſia, p. 98,) the Editor begs leave to anſwer, that in the original Spaniſh, *(Forc Kadin*, p. 100,) as in Stevens' Engliſh, there is a typographical error. Theſe words are to deſcribe what, in the proper characters, would be written فرس قديم *(the ancient Perſian language,)* and may be expreſſed in Engliſh by *Fours* Kadeem.*— Teixeira and Stevens have changed the *m* in the latter word into *n*. Similar errors abound in their works, which poſſeſs, notwithſtanding, conſiderable merit. Teixeira (p. 127, &c.) and, after him, Stevens, write *Baharon* for *Baharam*,— بهرام *Sagiſtam* for *Sajeſtan*, سجستان or سبستان (p. 42, 43, &c.) It is impoſſible to ſay whether theſe ancient inſcriptions were written in the *Arrow-headed* or Perſepolitan character,—the Zend, or the Pehlavi.

* Thus Chardin writes it in a MS. note. See p. 94 of the Second Number of theſe Collections.

*Extract of a Letter from* G. P. *Esq. to the Editor, concerning the Arabic and Persic terms contained in the English translation of the Gentoo Code.*

—— —— THE late Mr. Richardson, in his *Dissertation on Eastern Nations*, &c. Part I. c. 1. tracing the progress of the Persian and Arabian languages in the East, has the following observation:

" That which has chiefly astonished me, is to find Arabic tech-
" nically used, even in the *Code of Gentoo Laws*. If such words
" are actually in the original *Shanscrit*, it is a circumstance which
" will require a nice explanation: for, upon general principles, we
" must, on that ground, question the antiquity of those laws, having
" at present no foundation to believe, that the Arabic was intro-
" duced into Hindostan earlier than the Mohammedan invasion,
" A. D. 708, during the Khalifat of the first Al Walid. But if
" they are not in the original Shanscrit, and only occur in the Persian
" translation by the Pundits, there appears to be the same impro-
" priety in their modernizing or translating those ancient law words,
" as there would have been, had Sir William Blackstone given only
" the English of such terms as *certiorari* or *fieri facias*, and omitted
" the original names of the writs." Some of these words Mr. R. produces in a note, and then remarks: " These furnish a sufficient
" ground for inquiry."

Having taken notice of this passage to a particular friend, he was

ſo obliging as to ſubmit it for the opinion of our great and learned Shanſcrit authority, who at once removed all difficulty or doubt to which it could give riſe, by ſtating the ſimple fact. It appears that the learned tranſlator of the *Gentoo Code* procured its tranſlation from Shanſcrit into Perſian by means of a Pundit, who extended his verſion to the very technical law words; notwithſtanding the impropriety of the meaſure, remarked ſo juſtly by Mr. Richardſon. Thus it happened, that terms occurring in the Perſian language, whether of Perſian or Arabian original, became introduced into the Engliſh tranſlation of the Gentoo Code of laws, in place of the genuine Shanſcrit terms which exiſt in the original text.

As this is a matter deſerving of notoriety,—ſince the obſcurity or indeciſion of the queſtion may favour too much the growth of theory and ſyſtem, thoſe common impediments to the progreſſion of truth,—it ſeems entitled to a place in your *Collections*.——

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*To the Editor of the* ORIENTAL COLLECTIONS.

SIR,

THERE are three points to which I would willingly direct the attention of your antiquarian Orientaliſts, as my own ignorance of the Aſiatick languages precludes any poſſibility of my inveſtigating them myſelf. Theſe are, firſt, to aſcertain what traditions exiſt in *Eaſtern MSS*. concerning the *Amazons*—the ſecond, in chronological

order, what anecdotes remain in them of *Zenobia*—the third, an history of the *Crusades*, entirely drawn from Oriental authorities.—There are many readers by whom these are considered as desiderata besides,

SIR,

Yours, &c.

*Feb.* 2.

ANTIQUARIOLUS.

---

PROPOSALS have been lately circulated by Mr. Debrett for publishing annually *An Asiatic Register*, or "a view of the History, "Politics, Commerce, and Literature of *Hindustan;* together with "a connected detail of the principal occurrences, civil, military, "and commercial of British India." This work is to be conducted by persons well qualified, it is said, for the task which they have undertaken. It is to form an octavo volume, and will be sold at a moderate price.

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THE continuation of the *Oriental Collections*, and the undertaking which we have just announced, will sufficiently prove to the lovers of Eastern literature, that their favourite study is no longer confined to a few individuals, and that their efforts to promote the diffusion

of it, will meet with publick encouragement. It is, however, much to be lamented that ſuch encouragement was not held out, when the ingenious author of a Perſian Grammar * conceived the uſeful, intereſting, and ſplendid project of publiſhing, in the original character and language, ſome of the moſt valuable productions of Eaſtern writers. We may hope, perhaps, that it is not yet too late; and that the following paſſage from Sir William Jones's Preface to *Laili Majnun*, may induce that gentleman to execute his deſign, and convince the publick of its importance and utility.

"The incorrectneſs of modern Arabian and Perſian books is "truly deplorable; nothing can preſerve them in any degree of "accuracy but the art of printing: and if Aſiatick literature ſhould "ever be general, it muſt diffuſe itſelf, as Greek learning was diffuſed in Italy after the taking of Conſtantinople, by mere impreſſions of the beſt manuſcripts, without verſions or comments, "which future ſcholars would add at their leiſure to future editions. "But no printer could engage in ſo expenſive a buſineſs without the "patronage and the purſe of monarchs or ſtates, or ſocieties of "wealthy individuals, or, at leaſt, without a large publick ſubſcription."

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It being the main object of theſe Collections to ſtimulate the attention of the publick to Oriental learning; and the Sacred

* The Perſian Interpreter, by the Rev. Mr. Moiſes, of Newcaſtle.

Books, to uſe the language of Mr. *Gibbon* *, "if conſidered but "as human productions, deſerving to be ſtudied as one of the moſt "curious and original monuments of the Eaſt;" it will neither be out of place to announce, nor to expreſs pleaſure in announcing, that the Rev. Henry Lloyd, *Regius Profeſſor of Hebrew at Cambridge*, has undertaken to publiſh from the German, Eichhorn's Introduction to the *Old Teſtament*, a work of the utmoſt importance to Biblical learning, notwithſtanding its deviation from received opinions, which, however, will be fairly diſcuſſed by the tranſlator, and, no doubt, fully refuted. Important additions will be alſo ſubjoined. Profeſſor *Eichhorn*'s Introduction to the *Old Teſtament* being a counterpart to that of his predeceſſor, Michaelis, on the *New*, Mr. Lloyd purpoſes to print it in a uniform manner with Mr. March's tranſlation of *Michaelis*'s work.

---

The Editor cannot cloſe this Firſt Volume of the Oriental Collections, without acknowledging his obligations to thoſe who ſo kindly promoted his undertaking by early ſubſcriptions, and to thoſe who have ſo ably aſſiſted him in the progreſs of his work by the communication of their eſſays, and encouraged him to the proſecution of it by promiſing a continuation of their favours. That it may not prove unworthy of their patronage and ſupport, it will be the Editor's object to render the typographical execution of the following Numbers more perfect, by procuring a large, accurate, and handſome character for the Arabick and Perſian quotations: the plates alſo, if not ſplendid, ſhall be, at leaſt, neatly engraved, and

* See his Vindication, p. 29.

contain faithful delineations. But he trusts that in the importance and variety of articles, which are to compose the future volumes, their chief improvement will be perceived.

It is not proposed to continue the publication of this work by subscription; but the numbers will be sold (price HALF A GUINEA each) by Messrs. Cadell and Davies, in the Strand, London. The two first Numbers of the Second Volume will be published together early in the month of June next: the third and fourth Numbers (completing the Second Volume) in August. The third Volume will follow with as much expedition as attention to accuracy in printing and engraving will permit.

The new edition of Asiatick Researches, (mentioned in our last Number, p. 300.) to be printed in quarto, with a variety of notes and illustrations from foreign criticks, and other considerable additions, is now in a state of forwardness; and the first Volume will, in a short time, be offered to the publick by Messrs. Cadell and Davies; who likewise have now for sale all the remaining copies of the Persian Miscellanies.

END OF THE FIRST VOLUME.

# GENERAL INDEX.

*** The following Index chiefly points out the names of places, persons, &c.—as it has not been thought necessary either to recapitulate the subjects of every article, which the Table of Contents, prefixed to each Number, will sufficiently describe; nor to swell the Index by such words as Persia, India, Arabia, Greece, &c. which must naturally be, in this work, of very frequent occurrence.

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# ERRATA.

Page 63 line 7 for "capture of *Coos*" read "capture of *Cyprus*."
72 in the plate of muſic, for "*Juppah*" read "*Tuppah*."
122 to the Hebrew line add ארח
171 11 for "*our*" read "*one*."
243 25 for "*Pali's*" read "*Palis*"
302 1 for "גזרין" read "גזרים."
309 11 for "אדנ" read "ארג."

THE

# ORIENTAL COLLECTIONS:

CONSISTING OF

ORIGINAL ESSAYS AND DISSERTATIONS,

TRANSLATIONS AND MISCELLANEOUS PAPERS;

ILLUSTRATING

*THE HISTORY AND ANTIQUITIES, THE ARTS,*

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VOL. II. No. I.

# ORIENTAL COLLECTIONS.

1798.

## *The Oriental Emigration of the Hibernian Druids proved from their Knowledge in Aſtronomy, collated with that of the Indians and Chaldeans—From Fragments of Iriſh MSS.*

*By Lieutenant-General* VALLANCEY, L. L. D. F. R. S. M. R. I. A. *&c.*

Hæc omnia noſtris temporibus completa ſunt, tunc cum ædes ſacras ſolo æquari, ac funditus ſubverti, *ſacros divinarum ſcripturarum libros, in medio foro concremari, oculis noſtris vidimus.* EUSEB. L. 8.

Le meilleur moyen de découvrir l'origine d'une nation eſt de ſuivre en remontant les traces de ſa langue comparée à celles des peuples avec qui la tradition des faits nous apprend que ce peuple a eu quelque rapport. (PRESID. DE BROSSES.)

FROM the fragments of mythology and aſtronomy, from ſimilarity of language, in phyſical, metaphyſical, and aſtronomical terms, which we ſhall produce in this eſſay, there is the ſtrongeſt reaſon to believe,

that the ancient inhabitants of Ireland were the *Cothi* (as they denominate themſelves) or *Indo-Scythæ*, who, Mr. Wilford has proved, from the *Puranas*, were the *Palis*, *Balis*, or *Bils* of that part of Hinduſtan bordering on the Indus, who, according to Iriſh hiſtory, did afterwards ſettle in *Omann* on the Arabian Gulph, where, mixing with the *Dedannites*, they became the carriers by land and by ſea, of the trade from Ethiopia to India, ſtill preſerving the name of *ſhepherds*.

Mr. Bruce found their deſcendants in the ſame ſpot a few years ago following the ſame employments, making the *Args*, or wicker-veſſels covered with hides, for croſſing the red ſea, and the *Carbh*, or planked veſſels for longer voyages. "Theſe people," ſays he, "were in the Hebrew called *Phut*, and in all other languages *ſhepherds*: they are ſo ſtill, for they ſtill exiſt—they ſubſiſt by the ſame occupation—never had another—and therefore cannot be miſtaken. They are called *Balous*, *Bagla*, *Beloucee* *, *Berberi*, *Barabra*, *Zilla*, and *Habab*, which all ſignify but one thing, namely, that of *ſhepherd*; it is very probable that ſome of theſe words ſignified different degrees among them, as we ſhall ſee in the ſequel."

In theſe names we diſcover the *Palis* or *Balis*, the *Buacal* or ſhep-

* The Indo Scuthæ occupied the coaſt of Syria, under the titles of Belidæ, Cadmians, and Phœnices. (Bryant.) They are called Cuſeans, Arabians, Eruthræans, Ethiopians, but among themſelves their general patronymic was Cuth, and their country Cutha. (Bryant.) Scythæ in ſacris Egyptiorum inſtructi ab exercitu Ramſis, qui jam annos ante Seſoſtrim circiter centum, Lybia, Ethiopia, Medis, Perſis, Bactris, & Scythis potitus dicitur: fuerunt Colchi Scythæ, Egyptiorum, coloni. (Alphab. Tibet.)

herd, and the *Seal*, all Irish words for sheep grounds and shepherds, or flocks of sheep—in Arab. سيله (Seleh) a flock*; even at this present hour, it is the custom in the mountains of Scotland, that some people remove to feed their cattle on the hills, dwelling during that season in huts, called *Sealans*, or shepherd's huts, and in winter retire to their warmer habitations in the vallies. The name *Berberi*, may probably be the Irish *fearbaire*, a *cow-herd*, to distinguish him from the *shepherd*.

"Letters too," adds Mr. Bruce, "at least one sort of them, "and arithmetical characters †, we are told, were invented by this "middle part of the *Cuthites*, while trade and *astronomy*, the natu- "ral history of the winds and the seasons, were what necessarily "employed the colony."

It is a remarkable circumstance on record, that when the rest of Europe, through ignorance or forgetfulness, had no knowledge of the true figure of the earth, that in the 8th century, the rotundity and true formation of it, should have been taught in the Irish schools. "Feargil, latinized into *Virgilius*, descended of an ancient and "honourable family in Ireland, left his native country, and passed "over to France, where he spent two years in the court of King "Pepin, by whom he was kindly entertained for his learning and

* Pers. گله *gele*, a flock گله بان *gele ban*, a shepherd. Irish *Sealban*.

† To the Indo Scythæ we are indebted for the use of those cyphers or figures, commonly termed Arabian. (Bryant.) Notæ vulgares numerorum, nihil aliud sunt quam literæ Scythicæ. Indi easdem numerales notas habent, sed habent à Persis. Persæ autem ortu sunt Scythæ. (Boxhornius.)

" ſweetneſs of behaviour. He was ſent by the king to Otilo, Duke " of Bavaria, to be preferred to the biſhoprick of Saltzburg, and " after two years ſtay in that province, he was conſecrated on the 13th " of June 767. He is the author of a diſcourſe on the Antipodes, " which he moſt truly held, though againſt the received opinion of " the ancients, who imagined the earth to be a plain." (Sir Jas. Ware.) This is alſo mentioned by Maſcou in his hiſtory of the ancient Germans; and in Vol. 16 of Caſſ. & Labb. councils, is Pope Zachary's 10th letter, which contains his damnation againſt this Hibernian philoſopher. Virgilius, biſhop of Saltzburg, having written that there exiſted *Antipodes*, Boniface, archbiſhop of Mayence, the Pope's Legate, declared him a heretic, and conſigned him to the flames. (D'Iſraeli's Cur. of Lit.)

Brucker, in his Hiſtoria Critica Philoſophiæ, ſays, that from the 7th to the 12th century, philoſophy and the muſes could find no other ſecure retreat, than in the iſlands of Great Britain and Ireland: but in the life of S. Germanus, we are told the *Engliſh* ſent their children, at this period, to *Ireland for education*, and from theſe nurſuries they returned to England and obtained great reputation; for Eric ſays, what ſhall I ſay of Ireland, who, deſpiſing all dangers of the ſea, is migrating to our coaſts with almoſt her whole train of *philoſophers?* The ſame may be ſaid of Scotland. Joannes Scotus was a ſcholar of this age: for his profound knowledge of *philoſophy*, he obtained the appellation of Scotus the wiſe; in ſhort, learning in Europe was at this time confined to thoſe who ſpoke and wrote the Gaelic tongue; and this accounts for the *Latin* words at the beginning of each chapter of every Iriſh MS. treating of ſcience,

(afterwards repeated in the Iriſh language) which were deſigned as references for the Engliſh ſcholars.

They were alſo maſters of the Greek and Hebrew languages, as we find many Iriſh words explained, in the old Gloſſaries, in thoſe languages. *Uſher*, ſpeaking of *Virgilius*, ſays, we are told he made a journey to the Holy Land, and took with him a biſhop, named *Dobdan*, a Greek, who followed him from Ireland. I ſhould wonder, ſays Uſher, at a Grecian's going from Ireland, did I not know that at *Trim*, in Meath, is a church called the *Greek Church* at this day, 1632.

In the following ſheets many words and ſcientific terms in the Iriſh are derived from the *Chaldee*, *Hebrew*, and *Arabic*. In this I have done no more than the very learned *Coſtard* has done before me. "It may ſeem ſtrange, perhaps," ſays he, (in his Hiſtory of ancient Aſtronomy) "that in my derivations I have mentioned the "*Hebrew* and *Arabic* languages; but to obviate any difficulties on "that head, it is to be obſerved, that the *Hebrew*, *Arabic*, and "*Chaldee*, are only dialects of one and the ſame original language. "Where a ſignification, therefore, is wanting in the Chaldee lan-"guage, we may ſafely have recourſe to the other two, and ſee "whether it may not be preſerved in one or other of them— "thus much concerning the true derivation of the names of the "ſeveral planets." And Sir William Jones, in the Preface to his Perſian Grammar, aſſerts that the *Hebrew*, *Chaldee*, *Syriac*, and *Ethiopian*, tongues are only dialects of the *Arabic*.

That great linguiſt Monſ. *Fourmont* tells us, "le langue d'une

" nation eſt toujours le plus reconnoiſſable de ſes monumens: par " elle on apprend ſes *antiquitez*, on decouvre ſon *origine*." And the no leſs learned *Pougens* ſays, " La ſcience *Etymologique* eſt la " route la plus ſûre pour remonter aux ſources de l'hiſtoire, ainſi " qu'à l'origine des nations. L'art etymologique eſt pour l'hiſtorien " l'armure magique dont parle le Taſſe, & qui ſervit à detruire les " preſtiges de la forêt enchantée.

A nobleman of our own country, diſtinguiſhed for his knowledge in Oriental languages, in a letter to me, ſays, " That *Aſiatic* tribes have " ſettled in *Ireland*, either directly or after intermediate migration " through other countries, is a point upon which I entirely agree " with you. The reaſons for this belief do not reſt upon the tra- " ditional hiſtories of the country: though thoſe hiſtories may be " adduced as a *ſtriking* confirmation of the concluſion which you " have drawn from the *Iriſh* language. There is in this country a " ſingular commixture of two *Aſiatic languages* eſſentially different: " of which languages the *Perſic* and the *Arabic* are at preſent the " beſt ſpecimens. Theſe muſt have penetrated hither by different " routes and at different periods. What makes me conceive that " we did not know thoſe languages already mingled, is this: The " *Perſic* is at this day interlarded with many *Arabic* phraſes: and " the *Arabic* has borrowed many *Perſic* terms. In *Ireland* there has " been (as far as I am competent to ſpeak from mere examination " of your Iriſh Grammar) a curious amalgamation of the two lan- " guages. That the *Hindoos* may, in older time, have had know- " ledge of this country, is not a ſtrained ſuppoſition. There is " great reaſon to imagine that *Hindoſtan* drew its ſcience from

" *Iran*, and we are well informed of the intercourſe between *Ba-*
" *bylon* and the *Phœnicians*. The *Tin*, introduced by the latter into
" Aſia, was an article of ſuch general uſe for hardening the copper,
" of which the ancients made their arms, that curioſity would na-
" turally produce inquiry reſpecting the country whence ſo im-
" portant a material was brought. Accounts, therefore, exaggera-
" ted and embelliſhed, of the Britiſh iſlands may well have found
" their way to the *Hindoos*; and may have become the ground-work
" for religious fables among that people. I am, however, inclined
" to attribute the coincidence between thoſe paſſages in the *Puranas*
" and the ſuperſtitions eſtabliſhed at *Lough Dearg*, to another cir-
" cumſtance. Every tribe that has in the earlier ages acquired a
" freſh ſettlement by emigration, has immediately *located* its tra-
" ditions, and *naturalized* its legends in the new territory. Much
" confuſion has ariſen in hiſtory from want of attention to this very
" ſimple fact, as has been juſtly obſerved by you in your Vindica-
" tion of the ancient Hiſtory of Ireland. The deficient links of
" the hiſtory cannot be any where found, unleſs in the Eaſt: there-
" fore I congratulate you on the correſpondence which you have
" opened with Mr. Ouſeley and Mr. Wilford."

Dr. Prieſtley, in his Diſcourſes relating to the Evidences of Revealed Religion, printed at Philadelphia, 1797, obſerves, " In my
" former diſcourſes I introduced ſome curious particulars in con-
" firmation of the *Moſaic* hiſtory, from Vol. III. of *Aſiatic Re-*
" *ſearches*, and having been favoured with the peruſal of Sir Law-
" rence Parſons' Obſervations on the bequeſt of Henry Flood, Eſq.
" with a Defence of Colonel Vallancey's ancient Hiſtory of Ireland,

" it appears to me exceedingly probable that ſome of the inhabitants " of Ireland were a colony from the northern parts of Phœnicia, " who emigrated to ſome part of Spain, and at length ſettled in " Ireland. For the proofs I muſt refer my readers to Sir Law- " rence's work, which is well deſerving of attention."

May all our literary labours tend to confirm the writings of the inſpired penman,—thoſe writings which will be ever found the beſt and ſureſt pole-ſtar in our reſearches into the abſtruſe regions of ancient etymology, and the mazes of ancient mythology and metaphyſics, in order to develope the foundations of *philoſophical unbelief*, ſo fatally prevalent, and to expoſe their rottenneſs. The *mortifications* of the *faithful witneſſes*, who would willingly enlighten and reform the public mind,—and the *perſecutions* of the primitive times,—are perhaps more nearly allied than is generally thought.

Let not my readers ſay, *quæ ſupra nos, nihil ad nos*—or exclaim, as Cardinal d'Eſte did to Arioſto, on preſenting his Orlando Furioſo to him, *doue diavolo avete pigliato tante coglionerie.*

Thus much I thought proper to ſay as an introduction to the knowledge of the Iriſh Druids in aſtronomy, the ſubject of the following ſheets.

## CHAP. I.

Of the origin of aſtronomy we are ignorant. It is loſt in the abyſs of time. Whatever progreſs man had made in this ſcience before the deluge, it is probable that this, with every other monument of arts and ſciences, were ſwept away from all mankind, except Noah and a few of his deſcendants. The effects which the confuſion of tongues, and the diſperſion of families, muſt have produced, rendered the remains of aſtronomical knowledge of little uſe to the deſcendants of Noah.

It is generally ſuppoſed to have been reduced to ſyſtem by the *Chaldeans*, the philoſophers of Babylonia. The Jews have a tradition that *Enoch*, the ſeventh from *Adam*, wrote of aſtronomy, and particularly of the number and names of the ſtars, and their ſecret virtues; and that Seth, the ſon of Adam, inſcribed on two pillars the theory of celeſtial ſcience, which was by that means perpetuated by *Cainan*, *Mahaleel*, and *Jared*, unto Enoch. Abraham alſo, who was a Chaldean, at leaſt from *Ur* in Chaldea, is ſaid to have inſcribed on two pillars, whatever related to the aſtronomical ſcience. I mention theſe reports to introduce two very remarkable circumſtances; firſt, that *Aonack* (pronounced Enoch *) in Iriſh, ſignifies a cycle, particularly the cycle of the ſun, a year, an anniverſary; and we

* ענק *henak*—torques, hinc annus, anulus, &c. hæc enim omnia non ſunt niſi *circulus*. (Thommaſſ. Heb. Lex.)

are told in Genes. c. V. v. 23, that all the days of Enoch were three hundred and ſixty-five. Secondly; that the Iriſh Druids did mark the cycles on rough ſtones, as Abraham is ſaid to have done. Theſe ſtones were named *Gollan-cloiche*, *Dallan-cloiche* †. *Clocha tuinidhe*, and *Cart-hadin*,—words, the Iriſh Lexiconiſts tranſlate, rude pillars of ſtone inſcribed with *Ogham*, or ſacred characters, which none could read—but the Druids. Theſe ſtones were alſo named *Gull* and *Gaill*, as Cormac informs us in his Gloſſary, and that they were erected by the firſt coloniſts that came to Ireland.

In theſe names we diſcover ſeveral Oriental words for a cycle. The Chaldean דול *(doul)* the Arabic دول *(dawlon* and *dawlet)* a period, a cycle, forms the Iriſh *Dallan*. From the Chaldee גלה *(gola)* a cycle, whence *gal-galino*, the ſeven ſpheres of the planets; *gil-gal*, an orb, a ſphere; is derived the Iriſh *goll*, *gull*, *gallan*: and from the Chaldee כרת *(Cart)* a ſtone, Arabicè خاره *(Khaureh)* a ſtone, and *teduin*, inſcribing in public records, we have the Iriſh *Carthadin*. The Iriſh *Cloch*, a ſtone, is the Chaldee קלא *Kla*, i. e. אבן *Ebn* lapis (Buxtorf); all which diſtinctly point out the uſe of the Druidical cycle ſtones, with Ogham inſcriptions.

The ingenious Mr. Beauford has met with ſeveral of theſe pillars, and in his *Druidiſm Revived* (Collectanea, Vol. II.) has given us

† Smith has given a plan and elevation of one of theſe Gollan Cloiche in his Hiſtory of the County of Corke. It is compoſed of a circle of nine large ſtones; in the center is the conical Muidhr, the Mahoody of the Indians, and the Mudros of the Greeks. At the diſtance of one hundred and twenty yards from this temple is the *Gollan*; but he ſays nothing of the inſcription.

ſome drawings, and attempted to make out an alphabet, but time has ſo defaced the inſcriptions, the alphabet is conjectural.

Manuſcripts of aſtronomy in the Iriſh language did exiſt in the time of Smith and Harris, authors of the hiſtories of the counties of Corke and Down, publiſhed about fifty years ago. They mention that they had ſeen one in the library of St. Patrick's Cathedral. A ſtrict ſearch has been frequently made, at my requeſt, but no ſuch book could be found.

From converſations with the peaſants of this country, from fragments of ancient Gloſſaries, and from names exiſting in the modern printed dictionaries, my curioſity was raiſed to the higheſt degree, becauſe I found all aſtronomical names correſponded neither with the Greek, Latin, German, Welſh * or Saxon tongues, but with the Chaldean. For example, the word *Nag*, a ſtar, whence *Maiddin Nag*, the morning ſtar, *Venus*, is literally the Chaldee and Syriac נג and נגא (nag and *naga*) lux, ſplendor, Lucifer, Venus, ſtella veneris (Buxt.) מדנה *(medinah,)* oriens, orientalis plaga mundi, from דנה *(denah)*, oriri; and hence the Iriſh *Maiddin*, the morning, becauſe of the Sun's poſition; and hence a curious old MS. in Iriſh is named *Dinſeanacas*, or the Oriental origin or antiquity of the Iriſh, ſuppoſed to be fabulous, deſcribing the origin and derivation of the names of

* That learned philologer in European tongues, Mr. Lhuyd, in his *Archæologia* makes this remark;—Britain, ſays he, muſt have been inhabited by ſome older nation than the *Cimmeri* or *Walſh*, becauſe the names of mountains, rivers, &c. ſtill exiſting in Britain, cannot be derived from the Walſh language, but are all to be found in the Iriſh; and thence concludes, that older nation muſt have been the Iriſh.

mountains, &c. but in which will be found much of the mythology of the *Hindoos*.

A ſmall treatiſe on aſtronomy in Iriſh, containing ſome obſervations on Ptolemy, has been lent me by my ingenious and learned friend Mr. Aſtle, author of the Origin of Alphabetical Writing.

This MS. had been in the hands of the late Dr. Parſons, author of the Remains of Japhet, as I found, by the following letter between the ſheets of the MS.

Dear Sir,

*Red Lyon Square, June 6, 1765.*

I have looked over your curious MS. with great pleaſure, and find it to be very valuable on ſeveral accounts. Firſt, for its antiquity, as it was certainly written within the century of the converſion of the people to Chriſtianity; for this is the moſt pure and ancient character of the Magogian tongue, from which the Greek and every other alphabet of Europe had its riſe. This may, perhaps, ſurpriſe the learned; but it ſhall not want proper authority, when I publiſh a work I now amuſe myſelf with, to that purpoſe, which you ſhall ſee ere long, if it pleaſes God to ſpare me a little while. Secondly, it is a treatiſe on coſmography, which has for illuſtration ſeveral aſtronomical ſchemes, laid down according to the ſyſtem of *Ptolemy*; and the whole ſeems to be founded upon his *de Judiciis Aſtrologicis*.

There is an aſtronomical Rotula at the beginning, with a moveable

index of vellum, containing the names of the ſigns of the zodiac and planets, in Latin, with the numeral figures; and it is remarkable that they had not quite adopted the Q, which is of Latin invention, except as initials, when they wrote Latin; for Aquarius is ſpelt *Acarius*, notwithſtanding they were verſed in the Latin tongue, from the neceſſity they were under of making copies of the Goſpels, upon account of Chriſtianity; for no more than ſeventeen letters were ever uſed in the Iriſh language; but in writing Latin they were obliged to take the ſuperfluous letters of this, though they continued to uſe their own characters.

In one of the ſchemes, the earth is put in the center, and the other three elements, *aca* * for aqua, aer, ignis, round it, in different ſpheres, and beyond the firmamentum.

There are many other ſchemes ſhewing the earth in the center, with the orbits of the ſun and planets round it, in ſome of which the names are Latin and ſome are Iriſh. And it is remarkable that the two or three firſt words of every article, except a few, are Latin, but the treatiſe itſelf is Iriſh †.

* Aca, Oiee, Oige, Uige, in Iriſh, water; whence *Cann-oice*, the ſtar *Oice*, ſometimes written for *Cann-ob*, whence *Canobus*, in the conſtellation Argo. Ch. ענן. Æth. ᎧᏈᎶ *houg*, aqua, lacus; as a verb, immergere. Hence the miſtake of *Diodorus Samus*, viz. qui verò ad *Azaniam* navigant, ad ſtellam *Canobum* quæ ibi *equus* dicitur, curſum dirigunt. From *Oige* is formed *Oig-ogh*, the hero of the water, Ogyges, i. e. Noah; and *Uiginge*, a fleet, &c.

† We have already accounted for this.

I make no doubt this was the ſyſtem at that time adapted, and *joined to their own ancient aſtronomical doctrines*, and taught in their univerſities, of which they had many.

The firſt words in capitals are the titles of the enſuing writing, as if the author had deſigned them for heads of chapters; for one of them has theſe words, *Dico quod occaſio hujus ignis*, &c.; and then follows the philoſophy of fire. And thus are written the accounts of the other elements, and parts of the ſyſtem; but the firſt chapter is the exordium or introduction to the whole book, beginning thus, *Gloria Deo principio;* to which is ſubjoined in Iriſh, *Gloir do Dhia do toiſach gan toſach*, which means, Glory to God the *beginning without a beginning:* and to this ſucceeds a table of contents in the Iriſh language.

Then follows the chapter of the Firmament, and the opinions of philoſophers, beginning with *Dicunt Philoſophi;* and to this chapter belongs the ſcheme, mentioned, of the four elements and firmament.

Another chapter begins with *Calor et Frigiditas;* and, indeed, regular chapters of each of the four elements, according to their arrangement in the ſcheme. There are alſo particular deſcriptions and philoſophical diſcuſſions upon the different ſchemes, linear or circular,—upon ſeas, rivers, &c. which ſhew the work to be a complete coſmography.

The other leaves do not belong to this work, but are fragments

of a ſyſtem of the art of medicine, which my time will not permit me to deſcribe in a particular manner. I muſt, however, remark, that this was alſo written within that century, but later than the other, and that this was about the time that the learned men invented and uſed ſo vaſt a number of abbreviations, as render MSS. very difficult to be underſtood. I know many, but not two thirds of them, and had much trouble in preparing this account for you.

I am, &c.

JAMES PARSONS.

I ſhall not here give a full tranſlation of this work, but extract ſuch parts as will make it appear, that it is, as the Doctor obſerves, Obſervations on Ptolemy and others, together with a ſyſtem adapted and joined to *their own ancient and aſtronomical doctrines;* for if it had been a literal tranſlation of Ptolemy, or any other Greek author, no ſuch names as *Sdan* for the poles, *Nag* for a ſtar, *Sibal* for the ſun's path, *Geis* and *Aigheis* for the ſign Aries, *Airgheis* and *Leo* for the Bull, which are all Oriental,—could poſſibly have occurred.

The Doctor obſerves, that the Treatiſe begins with Gloria Deo principio, to which the Iriſh author has ſubjoined *da toiſeach gan toſach*, which means *a beginning without a beginning*. It is an addition that merits attention, and a proof whence the Hibernian Druids drew their knowledge. God the creator, the *Sos indſir* of the Druids, the *Zeus* of the Phœnicians, was repreſented by a circle, a figure without beginning or end. God is one, ſay the Brahmans, creator of all that is: God is like a perfect ſphere, *without beginning*

*or end.* (Holwell's Hiſt. Event. p. 2 and 25.) *Cneph*, (in Iriſh *Cnaimh*, *Cnaiv*, i. e. the great winged one) ſays Plutarch, ſpeaking of the Egyptians, was all good, *without beginning or end.* The Phœnicians held the ſame ideas. *Sanchoniatho* informs us, *Zus hu Aſphira acranitha meni arits chuia*,—Jupiter is a feigned ſphere, from it is produced a ſerpent: *Aſphira hu chial d'Alha dilh la ſtrura ula ſhulma*,—The ſphere ſhews the divine nature to be without beginning or end *.

Hence one of the Druidical epithets of the ſupreme Deity was *Ti mor*, or the great circle †. It is a circle, Ex. gr. *baoi Ti glas fair iſin ionad in ro iadh an narr ime ire*,—a green circle marked the part of his body on which the ſerpent turned itſelf.

The ancients repreſented the Deity not only by a circle, but by volutes of circles. Quintus Curtius tells us, that the temple of *Jupiter Ammon* had a rude ſtone, whereon was drawn a *ſpiral line*, the ſymbol of the Deity.

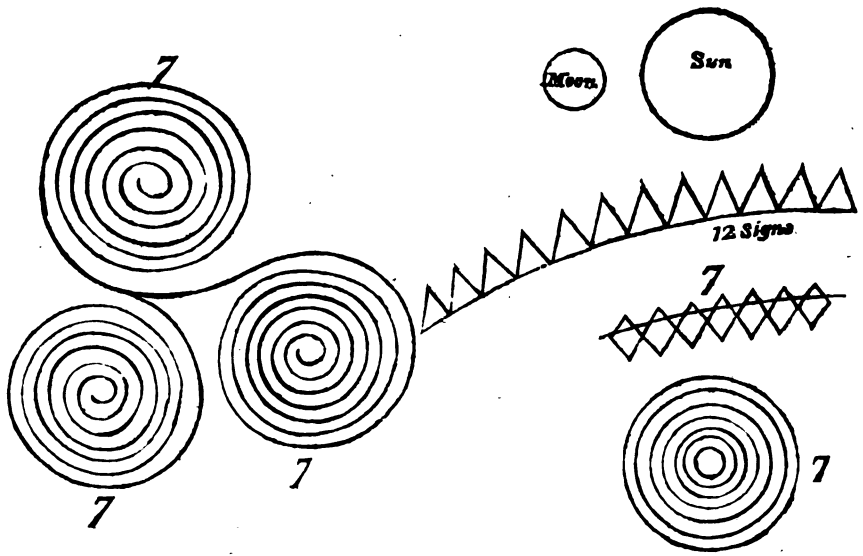
Such we find on the ſtones in the *Mithratic* cave of New Grange ‡, deſcribed in my Vindication of the ancient Hiſtory of Ireland.—Having omitted to give a copy of the ſpirals and circles in that work, they are here preſented to the public §. The characters will

* Œdip. Ægypt. † Ti mor, God. Shaw's Iriſh Dict.

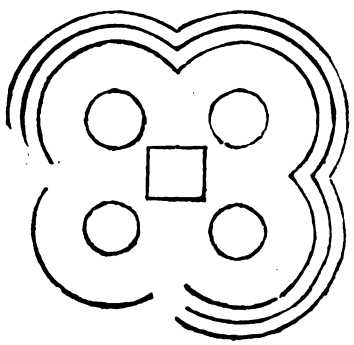
‡ Probably a corruption of Grian Ugh, i. e. the cave of the Sun.

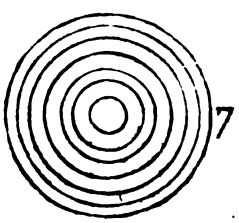
§ There is an inſcription on one ſtone, which Governor Pownal has given in the Archæol. Vol. II. He thinks the characters are numerals, partly Cadmean and partly Egyptian, by the Phœn-Malta alphabet of Barthelmy.

read MIDHR, i. e. Mithras. The *Mithr* of the Iriſh Druids, and the מהיטראק of the Chaldees; of which hereafter.




Elements






The figures, I think, plainly ſhew they are aſtronomical. The ſeven circles, one within another, are repeated on many ſtones: they

may be the ſeven planets, or the ſeven *bobuns* or ſpheres of puniſhment of the Hindus, as deſcribed in Halhed's preface to the Gentoo Laws; or the ſeven ſpheres, *Oin* deſcribes to have ſeen the gates of in the cave of Lough Dirg. (See Collectanea, V.) The three ſpirals of ſeven volutes each, emanating from one line, may repreſent *fire*, *light* and *ſpirit*, which, with the ancient Pagans, were typical of the ſupreme Being and his attributes, which has led Mr. Maurice to think they had ſome dark ill-underſtood notions of a real Trinity. The twelve triangles may have repreſented the ſigns of the zodiac, above which are the ſun and moon, as I conjecture. The four ſmall circles may have repreſented the four elements. The ſquare in the center may have repreſented *Tait* or Mercury, as we find a pefect *cube* on ſome of the Druidical monuments: a Cubic, Dr. Borlaſe remarks, was the ſymbol of Mercury, who, as the meſſenger of the Gods, was eſteemed the index or ſymbol of *Truth*, always like itſelf, as it is with a cube. (Antiq. of Cornwall, p. 82.) Pauſanias tells us, that the inhabitants of *Achaia*, round the ſtatue of their principal divinity, Mercury, erected, in the forum of that city, thirty cubics of poliſhed marble in honour of that deity, whoſe ſymbol was a cube. (in Achaicis, l. VII. c. 22.)

Be this as it may, it is certain that the Hibernian Druids never had any image of the ſupreme Being. Like that peculiar race of *Brahmans* among the *Malabars*, deſcribed by La Croize, who boaſt of a divine deſcent, they lay aſide all idolatrous worſhip, and give themſelves up entirely to the moſt rigorous mortification, affect enthuſiaſtic ecſtacy and quietiſm, and hope to reſemble the divine nature by putting off all animal paſſion. They have ſome practical

knowledge of aſtronomy, which they appear to have derived from the Egyptians, as they call the Zodiac by the ancient Egyptian names. (La Croize.)

They were diſciples of *Budda*, well known to the Iriſh Druids; they contend, that the *eſſence of eſſences*, or Supreme Being, wants figure, and cannot be comprehended; that it fills all things; poſſeſſes the higheſt wiſdom, truth, knowledge, and purity; is infinitely good and merciful; creates and ſupports all things, and cannot be repreſented by any *image*. That there are ſubordinate Gods, and the ſouls of brutes and men have the ſame origin, and being confined in one body for a time, paſs into another. (Enfield Hiſt. Philoſ. Burnet Arch. App.)

This was the doctrine of the Iriſh Druids, differing in almoſt every particular from the Druids of the continent, as will appear in many inſtances in the following ſheets. No images were permitted in the worſhip of the ancient Perſians, another colony of the Indo-Scythæ. (Diog. Laert.)

Whether the Hibernian Druids entered into the deep Trigonometrical knowledge of the Hindoos, we have not ſufficient fragments to aſcertain. Were we to judge by the few technical terms ſtill retained in the Gloſſaries, we may decide in the affirmative. Some are Chaldee, as *Dora*, a right line; Ch. דרא *dara*; *Dur*, a ſphere, a cycle, Ch. דור, dour. *Tarbeirt*, a rhomboides, from what language I know not. *Soith*, a cycle, Ch. שוטא, from שוט, *Shoth*, *circuire*; whence the circular dance of the Druids was named *Soith-*

*leag*, Ch. לג, *leg*, exultare. *Soithis*, a complete and perfect circle, which approaches to the Sanſcreet *Joyotiſh*, a name of the *Surya Siddhanta*, or ſaſter of aſtronomy. *Cramogha*, a ſine, is not very different from the Sanſcreet *cramajya*, a ſine. *Gha*, a chord, approaches in ſound the Sanſcreet *jya:* until we are ſupplied with a Sanſcreet dictionary, theſe etymologies muſt reſt on bare conjecture.

I ſhall conclude this chapter in the words of Sir William Jones: "I hope to ſatisfy the public, as I have ſatisfied myſelf, that the "practice of obſerving the ſtars began, with the rudiments of civil "ſociety, in the country of thoſe we call *Chaldeans*, from which it "was propagated into Egypt, India, Greece, Italy and Scandinavia, "before the reign of *Siſac* or *Sacya*, who by conqueſt ſpread a new "ſyſtem of religion and philoſophy from the Nile to the Ganges, "about a thouſand years before Chriſt: but that *Chiron* and *Atlas* "were allegorical or mythological perſonages, and ought to have no "place in the ſerious hiſtory of our ſpecies *."

The Iriſh hiſtory declares an alliance with theſe Chaldeans of Dedan; and from their title, *Tuatha-Dedan*, Ch. טטא, which Symmachus explains by Θυαι, i. e. *Haruſpices*, there cannot be a doubt, in my opinion, that the Hibernian Druids were of that race. New proofs will ariſe in every page of this eſſay.

* See Cruine, a cycle, Ch. כרן, ſphæra. And *Eatal*, the globe, the univerſe, in Art. Cycles.

END OF CHAP. I.

## *Miſcellaneous Paſſages extracted from the Works of various Perſian Poets, and tranſlated by* W. Ouseley, *Eſq.*

---

*From the* Sekander Nameh سکندر نامه *of* Nizami.

بهنگام سختي مشو ناامید
کز ابر سیه بارد آب سفید

In the hour of adverſity be not without hope;
For chryſtal rain falls from black clouds.

---

*From the Divan of* Sadi.

رویتو خوش مي نماید آینه ماء
کاینه پاکست و رویتو زیبا

چون مي روشن در آبکینه صافی
خوي جمیل از جمال رویتو پیدا

Thy ſweet face is well reflected in the mirror of water;
For pure is that mirror, and lovely is thy countenance!

Like clear and ſparkling wine in a tranſparent drinking glaſs,
The excellence of thy temper may be diſcerned in the beauty of thy face.

---

*From the* Maſnavi *of* GELAL'EDDIN ROUMI *.

کفت معشوقي بعاشق کاي فتا
تو بغربت دیدهٔ پس شهرها

پس کدامین شهر زآنها خوشتر است
کفت آن شهري که در وي دلبر است

هر کجا باشد شه مارا بساط
هست صحرا کر بود سم الخیاط

هر کجا که یوسفي باشد چو ماه
جنت است آن ارچه باشد قعر چاه

با تو دوزخ جنت است اي جانفزا
با تو زندان کلشنست اي دلربا

* Theſe lines commence a ſeries of beautiful verſes in the third book of the Maſnavi, which recall to the claſſick reader the words of Tibullus addreſſed to his miſtreſs. Eleg. lib. IV. 13.

" Sic ego ſecretis poſſum bene vivere ſylvis
" Quà nulla humano fit via trita pede:
" Tu mihi curarum requies, tu nocte vel atrâ
" Lumen et in ſolis tu mihi turba locis."

Tell me, fond youth, ſaid a miſtreſs to her lover, thou who haſt viſited diſtant countries, tell, which place of them all is moſt delightful? The young man anſwered, that place which is the reſidence of thoſe we love: that ſpot on which repoſes the queen of our deſires, though it were narrow as the eye of a needle, would ſeem extenſive and ſpacious as an open plain. Wherefoever dwells the beloved fair one *, lovely as the moon, that place, though it were the bottom of a pit, would be to a lover like the garden of Eden. With thee, O beloved of my ſoul, even the regions of the damned would become a paradiſe. With thee, fair plunderer of hearts! a dungeon would ſeem delightful as a bower of roſes.

---

*From the Divan of* SAIEB.

بي آبر مشكل است تماشاي آفتاب
صايب نظاره رخ او در نقاب كن

It is difficult to gaze upon the ſun without the medium of a cloud—View, therefore, O Saieb, the lovely face of thy miſtreſs through her veil.

---

*Fable of the Dog and the Shadow, from the Firſt Book of the* Selſeleh-al-dhahab, سلسه الذهب *By* JAMI.

سككي ميشد استخوان بدهان
كرده ره بر كنار آب روان

* The original alludes to Joſeph, the Hebrew Patriarch, who, according to Mohammedan tradition, was equally beautiful as holy.

پس که آن آب صاف و روشن بود
عکس آن استخوان در آب نمود

برد بیچاره سگ گمان که مگر
هست در آب استخوان دگر

لب چو بگشاد سوي او بشتاب
استخوانش از دهان فتاد در آب

نیست را هستي توهم کرد
بهر آن نیست هست را گم کرد

There was a certain ſilly dog paſſing along the bank of a river with a bone in his mouth. The water being then very clear and ſmooth, the image of the bone was reflected in it. The unlucky animal conceived a notion that there might be in the water another bone,—and when he opened his jaws in haſte to ſnap at it, the bone fell from his mouth into the water.

He thus, ſuppoſing *nonentity* to be *reality*, for that nonentity loſt the reality.

| | | | | | |
|---|---|---|---|---|---|
| | 弓 | | 象 | | 眼 |
| | 弩 | | 蝦 | | 耳 |
| | 戟 | | 蟮 | | 手 |
| | 劒 | | 鷄 | | 脚 |
| | 笛 | | 鵝 | | 身 |
| | 簫 | | 梳 | | 頭 |
| | 斧 | | 剪 | | 農 |
| | 椎 | | 剔刀 | | 馬 |

CHINESE VOCABULARY

## *Chinese Vocabulary.*

THE plate annexed contains a specimen of a Vocabulary, copied from an original Chinese book in possession of the Editor.

## *Contents of the Arabick Manuscript Volumes of the* Arabian Nights, *or* Thousand and One Nights, *now in the Collection of* JONATHAN SCOTT, *Esq. of Netley in Shropshire.*

THE various opinions which have at different times been offered on the authenticity and origin of the *Arabian Tales* translated by Mons. Galland, and the queries which were published respecting them by some person not content with the learned Dr. Russell's observations on the subject *, have lately induced this gentleman to give a more particular account of the Tales contained in the Manuscripts which he brought from Aleppo †. The Editor has reason

* Russell's Hist. of Aleppo, Vol. I. p. 385—and Orient. Coll. Vol I. p. 245.

† Gentleman's Magazine for February 1799.

to believe that a table, exhibiting the contents of the moſt perfect copy of the *Arabian Nights* which has yet been imported into England, (perhaps into Europe) muſt be acceptable to all Orientaliſts —this he is enabled to preſent his readers, through the kindneſs of Captain Scott, who, having purchaſed from Dr. White, of Oxford, the ſeven * manuſcript volumes of thoſe tales, originally collected in Turkey and the Levant by Edward Wortley Mountague, Eſq.— has compiled the following table of their contents, and obligingly communicated it for inſertion in this work. From the order of the tales in Dr. Ruſſell's MSS. and the arrangement of them in his own, the omiſſion of *Sindbad*'s ſtory in both, and other circumſtances, Captain Scott is inclined to believe that no two copies of the Arabian Tales are to be found exactly alike—that the whole *Thouſand and One Nights* are not written by the author of the two firſt volumes— that the ſtory of *Sindbad* was introduced from ſome other work, (perhaps by Galland;) and that the ſtory of *Camar-al-zamaun*, (agreeably to Dr. Ruſſell's MS.) was the laſt of the original author. "The other tales, (ſays Captain Scott in his letter to the Editor) "appear like pearls ſtrung at random on the ſame thread." "Yet, "(adds he) if they are truly Oriental, it is a matter of little im- "portance to us Europeans, whether they were ſtrung on this night "or that night." Many of thoſe tales have never yet been tranſlated; but there is reaſon to hope for a complete, literal and ſatisfactory verſion of the whole, from the ingenious poſſeſſor of the original MSS.

* Deſcribed, by miſtake, as ſix volumes in Orient. Coll. Vol. I. p. 245.

## CONTENTS OF THE MS. ARABIAN TALES.

### VOL. I. (472 PAGES.)

(N. B. *The tales which may be found in Galland's tranſlation are marked G.*)

INTRODUCTORY chapter nearly the ſame in ſubſtance as in Galland, excepting that in this MS. the long arguments of the vizier and his daughter, alſo the fable of the ox, aſs, merchant, dog and cock, are omitted *, which are in Galland.

The ſtory of the merchant and genius, p. 9. *G.*
The old man and the antelope, p. 14. *G.*
The old man and two black dogs, p. 24. *G.*
The old man and the mule, p. 34.
Concluſion of the merchant and genius, p. 43. *G.*
Story of the fiſherman and genius; including thoſe of the phyſician Douban and the king of the Black Iſles, nearly the ſame as in Galland, p. 44. *G.*
The porter and ſiſters of Bagdad, p. 110. *G.*
Story of the firſt Collunder, p. 144. *G.*
Story of the ſecond Collunder, p. 152. *G.*

* In a fragment of the Arabian Nights, of which the contents ſhall be hereafter noticed, they appear alſo.

Story of the third Collunder, p. 174.

Story of the ſiſters, the firſt of whom Galland calls Zobeide, p. 231.

Story of the ſecond ſiſter, and the concluſion of the Caliph's adventures with the lady's collunders and porter, p. 260.

Story of the taylor and Hunchback, p. 295.

Story of the Chriſtian merchant, p. 308.

Story of the young man, whoſe hand was cut off—concluſion wanting, p. 312.

Story of the one-eyed taylor, one of the barber's brothers, p. 314.

Story of Fikfik, another of the barber's brothers, the beggar of Galland, p. 323.

Story of another brother of the barber, the butcher of Galland, p. 327.

Story of another brother of the barber, the glaſs-ſeller of Galland, p. 331.

Story of another brother of the barber, the Barmecide of Galland, p. 343.

Concluſion of the ſilent barber's ſtory and of Hunchback, p. 350.

Story of Nour ad Dien, the Perſian ſlave, the Caliph, and Shekh Ibrahim, p. 356.

Story of Sultaun Mahummud Bin Sabul, of his covetous vizier, of Syef al Malook, prince of Egypt, and the princeſs Buddea al Jemaul, p. 401.

The phyſician and young man of Mouſul *, p. 466.

* Varying ſomewhat from the ſtory of Galland's Jewiſh phyſician.

## VOL. II.

Containing from night 92 to night 166, is wholly taken up with the hiſtory of prince Kummir al Zummaun, his two wives and their ſons, Aſſaad and Amjud *. The ſubſtance of this, but with much variation from the original, is given by Galland under the title of the ſtory of the amours of Camaralzaman, prince of the Iſles of the Children of Khaledan, and of Badoura, princeſs of China, &c. in his ſecond Volume, of which it takes up nearly a third. *G.*

## VOL. III.

Begins with the 306th night; ſo that there is an hiatus of 140.

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Story of three labourers, p. 96.
Story of the ſultan of Cairo, p. 124.
Story of the firſt man in the hoſpital, p. 141.
Story of the ſecond man in the hoſpital, p. 168.
The retired learned man and his pupil; the ſultan and his daughter, p. 179.

* This is in the Edinburgh continuation.

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* Not Galland's.

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p. 430 to p. 447 of this volume, and conclusion of the 1001st night.

The volume at the end of the last tale finishes thus: "This is "what has closed upon us the histories of princes, and memoirs "of various ranks of people, in the Thousand and One Nights to "their conclusion. Transcribed and finished on the eighth of "Suffir, 1178 * (anno Hejereh) by the hand of the humblest of "slaves and of their lords, Omar al Suftee †, whom God forgive. "If thou findest an error, correct it. Glorious is he in whom "there is no fault."

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*Contents of a Fragment of the* Arabian Nights, *procured in India by* JAMES ANDERSON, *Esq. a Copy of which is now in Possession of* JONATHAN SCOTT, *Esq.*

Introductory chapter.
Night first,—Merchant and genius.
The lady transformed to an antelope ‡.
The two black dogs.
The mule §, and conclusion of the merchant and genius.

* A. D. 1764.
† The name of his family.
‡ In Galland, to a bitch.
§ Omitted in Galland: it is rather indecent.

The genius and fiſherman, including the ſtory of the phyſician Douban, the coloured fiſh, and the king transformed by his wife into half marble.

The porter *, the three ſiſters, the three Collunders, and the Caliph.

The king's ſon who eſcaped death by the ingenuity of his father's ſeven viziers, including as many tales told by them, and as many by the king's concubine, who had falſely accuſed the prince of attempting her virtue †. (Not in Galland.)

The labourer and flying chair. (Not in Galland.)

Cammar al Zummaun and the princeſs Hyaut al Nuffoos, part 1st.

* Much more full than in Galland, but too free.

† See the tale given in the Firſt Volume of theſe Collections, p. 245.

# *Extract from the Travels and Memoirs of* Sheikh Mohammed Ali Hozein----*Tranſlated from the original Perſian MS. by* W. OUSELEY, *Eſq.*

MOLANA Sheikh Mohammed Ali Hozein, مولانا شيخ محمد علي حزين a Perſian of diſtinction, eminently learned and accomplished, having fled into Hindooſtan from his native country to avoid the perſecution of Nadir Shah, died in an advanced age about the year 1779 at Benares, equally admired and eſteemed by the Muſulman, Hindoo, and Engliſh inhabitants of India. His retirement is thus noticed by a contemporary writer, the *Khojeh Abdul-kurreem*, who, having quoted a tetraſtich of the Sheik, in which ſome reflections are thrown on the mean origin of Nadir Shah, adds,

بزرگي ميفرمود كه سخن شيخ در اين باب قابل اعتبار نيست زيراكه دشمن همديگر بودند و ملازمان شيخ ز ترس او بهندوستان شريف اوردند

" * An illuſtrious perſon obſerves, that the words of the Sheikh " on this ſubject are not to be implicitly believed, for they (Nadir " Shah and Mohammed Ali Hozein) were enemies to each other;

* I make not any apology for giving this paſſage in the original from my MS. copy of Khojeh Abdul-kurreem's memoirs; but not having Mr. Gladwin's excellent verſion of this work at hand, I am under the neceſſity of offering my own tranſlation.

" and the friends of the Sheikh induced him, from dread of the " king, to ſeek an aſylum in Hindooſtan."

The copy of his memoirs in my poſſeſſion is an octavo volume of 153 pages: it was compoſed a ſhort time before his deceaſe, and contains ſuch a pleaſing variety of perſonal and hiſtorical anecdotes, ſuch excellent obſervations on men and manners, beſides an intereſting account of his travels, and remarks on many modern literary productions, with ſpecimens of ſeveral,—that I was induced to employ in a tranſlation of this work five or ſix weeks of the laſt ſummer, during my reſidence in the country. It appears that Mohammed Ali Hozein was a voluminous author, both in proſe and verſe. I have peruſed with much pleaſure two large volumes of his elegies and ſonnets. His liberality in religious opinions, (although he ſeems ſincere in his attachment to the religion he profeſſed) exceeds that of any Muſulman writer with whoſe works I am acquainted; and is eminently conſpicuous in the praiſes he beſtows on ſome learned and amiable Magians, (the deſcendants and diſciples of the ancient fire-worſhippers) whom he occaſionally met with in Yezd and other parts of Perſia: his tribute of approbation was never withholden from any who could juſtly claim it, of whatever ſect or nation,—*Tros Tyrius ve.*

My tranſlation of his Memoirs, with a map, which I have conſtructed to deſcribe his route through various parts of Arabia, Perſia, and Hindooſtan, but little known to European travellers, ſhall be offered to the publick as ſoon as ſome literary engagements, which at preſent engroſs my time, ſhall have been fulfilled.

## در آمدن به بندر عبّاسي و عزم سفر حجاز

*Arrival at* Bender-Abbassi, *and the undertaking of a journey to* Hejaz.

---

بکشتي در آمدم هواي دريا و اوضاع کشتي مزاج مرا مختل ساخت و رنجي سخت کشيدم و پس از چند روز باران و طوفاني عظيم شد مردم کشتي طمع از حيات بريدند حق تعالي نجات داد و بعد از مشقت و صعوبت بسيار بيکي از سواحل عمّان رسيديم عمّانيان که اکثر خوارج و قطاع الطريق بحرند کشتي بگرفتند و اموال بغارت بردند و مردم‌را در ان صحرا گذاشتند و برفتند

## ورود بمسقط و از انجا به بحرين

پس از چند روز بمشقت تمام بمسکت که بمسقط مشهور و از شهرهاي ايشان است رسيدم و مدت يک‌ماه توقف کردم که اندک آسودگي حاصل آمد و در آن سال موسم سفر حجاز نماند حزم مراجعت کردم و ناچار بکشتي سوار شده بجزيره بحرين آمدم

*Our anthor informs us, that happening to find at Bender-Abbaſſi, (Gombroon) ſome veſſels preparing to ſail for Mecca, he reſolved to avail himſelf of that opportunity; and proceeds in his narrative as follows.*

---

I went on board a ſhip; the ſmell of the ſea and motion of the veſſel affected me with extreme ſickneſs, and I ſuffered much uneaſineſs: and after ſome days came on heavy rains and a great tempeſt; the people of the ſhip had not any hopes of preſerving their lives, but the Almighty granted us his protection, and ſaved us.—After many difficulties and diſtreſſes, we reached one of the ſhores of *Omman*. The Ommanians, who are for the greater part hereticks and pirates, ſeized the ſhip, plundered it of all that was valuable, drove the crew into the deſert, and went away.

*The Journey to* Muſcat, *and from that to* Bahrein.

Then, after ſome days, with conſiderable fatigue and pain, I reached *Muſcat*, (مسكت alſo written مسقط) which is one of the towns of thoſe Ommanians; and there I ſtaid one month in order to recover myſelf a little. The proper ſeaſon of that year for making the pilgrimage to Mecca being paſt, I prepared with a heavy heart for my return; and, again embarking in a veſſel, arrived at the iſland of *Bahrein*.

سکنه آنجا اهل ایمان و صلحا میباشند و علوم عربیت و فقه و حدیث في الجمله رواجي دارد از علما و اعیان انجا بود شیخ محمد شیخ الاسلام با من الفتي تمام بهمرسانید و بالتماس او قریب یکماه توقف کردم

طول آن جزیره بتخمین ده فرسنک و عرضش چهار فرسنک است و همه نخلستان و معمور است و اکثر مردم بسیار و انهار خوشکوار دارد امّا هوایش بغایت کرم و بسبب احاطة دریا ناموافق است

## وصول به بندر کنک

پس بکشتي در آمده به بندر معوره کنک که بهترین سواحل فارس است رسیدم و از انجا عازم سردسیر اب فارس شدم و در ان سفر کمتر ناحیه از مملکت مانده باشد که ندیده باشم

## معاودت بشیراز

پس بشیراز آمدم و خاطر بدان متعلق شده بود که ترک معاشرت خلق وسکني در معمورها کرده در یکي از

The inhabitants of that place are perſons of probity and of knowledge, intelligent in the pure Arabick, learned in religion and law, and well verſed in the holy traditions. Among their ancient and learned men was the Sheikh al Iſlam Mohammed, with whom I formed a friendly intimacy, and at his requeſt protracted my ſtay there almoſt one month.

Of this iſland the length is, as nearly as can be computed, ten farſangs, and the breadth four. It is all highly cultivated and planted with palm trees,—in general well inhabited,—and watered with pleaſant ſtreams; but the air is exceedingly warm, and it is inconvenient from being ſurrounded by the ſea.

### *Arrival at* Bender Gong.

I then proceeded in a veſſel to the pleaſant port called *Bender Gong*, which is the beſt of the coaſts of *Fars*; and thence I undertook a journey through the cool and watered diſtricts of Fars; and in the courſe of this tour, there were very few places of the province which I did not viſit.

### *Return to* Shiraz.

After that I went to Shiraz, and here my mind became fixed upon a favourite object,—that I might withdraw from the world and the ſociety of man, and retire to one of the mountains, where I could

جبال که پناهي و آبي داشته باشد انزوا گزنيم و با انچه رزّاق حقيقي مقدر ساخته باشد قناعت کنم و بيک پاره دل از الفت خلق و اوضاع روزگار متنّفر و متزجر ميشده بوده احوال دنيارا با طبع خود ملايم نميافتم و هر جا مي شنيدم که در کوهي و غاري و چشمه و چند درختي هست بديدن آن رغبت ميکردم و عزم مقام در ان مکان مينمودم آشنايان و پيوستگان مانع مي آمدند و الفت والدين و افراط محبت ايشان نيز مانعي قوي بود و در شيراز بودم که يکي از مراسلات والد مراحوم رسيد در عنوان آن اين رباعي نوشته بود

رباعي

در دل ز فراق خستگيها دارم
در کار ز چرخ بستگيها دارم
با اين همه غم تو نيز پيمان وفا
مشکن که جز اين شکستگيها دارم

find ſhelter and water, and lead in peace a ſolitary life, content with whatſoever Heaven ſhould diſpenſe,—averſe from the ſociety of men in general, and diſguſted with the worldly ſtate of things.—And every where I heard that there were fit places for ſuch retirement; in hills where there were caves, and fountains and ſome trees. Theſe places my curioſity led me to viſit, and I was preparing to put in execution my deſign of ſettling in one of them, but my neighbours and relations oppoſed my inclination, and the love of my family, and the friendſhip of my near kinſmen, had a great effect in preventing me. And I was at Shiraz, when a letter arrived from my late father, of happy memory, on the ſuperſcription of which was written this tetraſtich.

TETRASTICH.

In my heart, from thy abſence, I ſuffer many pangs:
In my worldly affairs, from the diſpenſations of fortune, I ſuffer many embarraſſments:—
With all theſe, there is affliction on thy account—
Break not, then, thy promiſe, for I have already a ſufficient ſhare of ſorrow.

## *Arabick Inſcription, with a Portugueſe Tranſlation----Communicated to the Editor by Gen.* Vallancey.

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Inscripçao Arabe, que eſtá em hua peça chamada de Dio; a qual ſe acha na Fundiçao, com a traducao da dita em Portuguez. Lida e traduzida, pelo Padre Fr. Joao de Souza, Religioze da Za. ordem da Penitencia da Provincia de Portugal.

مولانا سلطان سلاطين الزمان المهيي بني لست
الرحان المجاهد في اغلاء اوامر القـــــــــران
القامع اساس اهل الطيان القالع ديار عبـــــدة
الاوتان الضالب في يوم التقي البمعان الوارث لملك
سليمان الواثق بالله المنان مالك الفضايـــــل
بمادرشاه السلطان هذا المدفع صفغ في خامس
من ذي القعده سنة تسع و ثلثين و تسعماية يسمي

Do Noſſo Soberano Mahêy; Rei dos Reis do Seculo, filho da nobre Senhora Rahân; Defenſor da Lei Mahometica Vencedor dos Taneos *: Expugnador, e deſtruidor dos Ebadîtas † no memoravel

* Os Táneos, ſaõ huns Povos que vivem junto a Etheopia.

† Os Ebabîtas ſaõ certas Povos decendentes de Iſmael; os quaes occupavaõ a Meſopotámia, eas margens do Rio Eafrati.

dia da pelêja, antes do Rei Salib, Herdeiro do Rei Sulîman; confidente em Deos; pai da Patria, e das Sciencias, Rei de Madarchah. Foi fundida a 5 do mêz de Zil Kâde, anno de 939 da Hegîra; que correſponde a 16 de Janeiro de 1526.

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## *The Story of* RUSTAM's *Seven Adventures; or his Journey on the Road of the Seven Stages, to liberate King* CAI CAUS *from the Bonds of the Deeve* SEFEED *(or the White Giant,) and the Particulars of that Tranſaction* *---- *Tranſlated from the* Shah Namah Neſr *by* W. OUSELEY, *Eſq. and continued from* Vol. I. *p.* 368.

### *Firſt Stage.*

IT is thus ſaid, that when Ruſtam ſet out for Mazenderaun by the road of the Seven Stages, or *Heft Khan* †, on coming to the

* داستان رفتن رستم در راه هفتخوان براي رهانيدن كاوسرا از بند ديو سفيد و كيفيت آن

† خوان Khan literally ſignifies a table ſpread out with diſhes of meat, &c.; but here may be tranſlated the halting place, or ſtation, where a perſon ſtops to refreſh himſelf on a journey. In a fine copy of the Shah Namah now before me I find it written هفت منزل or the Seven Stages.

firſt, he was affected with extreme hunger, and perceiving that the foreſts were full of wild aſſes, he ſpurred on his horſe *Rakeſh*, and hunting them, killed many with his mace and arrows; and having collected ſome chips and dry wood, with the ſteel heads of his arrows he ſtruck fire; and having ſkinned the beaſts, he made a ſpit of a ſmall tree, and roaſted them; then eat of them, and flung away the bones; going to the brink of a ſtream, he drank of the water until he had ſatisfied his thirſt; and then feeling diſpoſed to ſleep, he looſed the bridle of his horſe, and turned him to graze in the field.

It happened that near the ſpot where Ruſtam laid himſelf down to ſleep, was a place full of reeds, in which an immenſe lion concealed himſelf, who, perceiving the hero to be aſleep, and Rakeſh feeding beſide him, reſolved firſt to attack the horſe, and then at his eaſe devour the man. Accordingly he ſprang on Rakeſh, who, ſnorting and erecting his ears like the points of two ſpears, placed his fore feet on the lion's head, and ſeizing him in his teeth, tore him in pieces, and then continued to graze.

When Ruſtam awoke, and found the lion in this ſtate beſide him, he knew that his horſe Rakeſh had deſtroyed the beaſt; and rebuking him for his folly and raſhneſs in contending with ſuch a creature, he ſaid, "If you had been killed in the combat with this lion, how "could I, on foot, proceed to Mazenderaun with this load of "armour, my club, bow, quiver, ſpear, and all the other apparatus "of war? Why did you not come and awaken me by your neigh-"ing, for I know your voice? In future act not ſo raſhly; but

" on ſimilar occaſions, when an enemy appears, come and awaken " me, and leave me to fight him."

Having ſaid this, he ſaddled and bridled his horſe, and ſetting forth, proceeded without intermiſſion, night or day, until he came to the ſecond ſtage.

*Second Stage.*

Ruſtam, on arriving at the ſecond ſtage, being extremely hungry and thirſty, ſatisfied his appetite as he had done at the former ſtage; and having drank of a clear ſtream, prepared himſelf for repoſe. Taking off the reins of Rakeſh, he turned him to feed in the plain, and repeated his injunctions that, in caſe any foe ſhould appear, he might not preſume to fight with him, but ſhould come and awaken his maſter. Having given his horſe this charge, he laid himſelf down and ſlept.

When it was midnight, a certain Dragon * of immenſe ſize and ſtrength approached. Rakeſh, immediately running to his maſter, began to neigh, and beating the ground with his feet, awakened him. In the mean time the dragon concealed himſelf; and Ruſtam ſtarting up, looked about, on right and left, and not finding any enemy at hand, laid himſelf down again to ſleep. A ſecond time the dragon came forth, and Rakeſh, as before, awakened his maſter,

* اژدها

who caſting his eyes all around, as far as the darkneſs of the night would allow, could not diſcover any appearance of an enemy, for the dragon had again diſappeared. Whereupon he became extremely angry with his horſe, and accuſing him of vain fears and dread of the darkneſs, he threatened that, if he again diſturbed him without ſufficient cauſe, he would cut off his head, and proceed on foot to Mazenderaun. Having ſaid this, he fell aſleep; and a third time the dragon appeared, while Rakeſh, fearing his maſter's anger, dared not venture to go near him. But ſeeing the dragon prepare to attack Ruſtam, the love of his maſter overcame his fears, and neighing with all his might, he again rouſed him from ſleep.

It was ſo ordained, however, that this third time the dragon had not the power of concealing himſelf: and when Ruſtam ſaw him, he exclaimed, biting his lips with the teeth of regret, "How near "was I, without juſt cauſe, to deſtroy my faithful Rakeſh."— Then mounting, he attacked, and, to relate the cataſtrophe in a few words, ſlew the monſter, and leaving that place, proceeded to the third ſtage.

*Third Stage.*

On arriving at this ſtage, Ruſtam found it a moſt delicious place, blooming like the garden of Paradiſe, with groves of trees, and ſtreams of clear water; and there he perceived a goblet of wine, and a diſh with roaſted fowl, freſh bread, with ſalt and various preſerved fruits and pickles: and near theſe was placed a guitar, which when

Ruſtam beheld, he was extremely rejoiced, congratulating himſelf on finding ſuch an unexpected feaſt in the dreary journey to Mazenderaun. He then took up the inſtrument, and touching the ſtrings, exclaimed, "Muſick and feſtivity ill become Ruſtam, who has "ſuch difficulties to encounter in the road of the Seven Stages."

A certain ſorcereſs (who dwelt in this place) hearing what Ruſtam ſaid, aſſumed the form of a beautiful woman, and decorating herſelf with various ornaments, her hair flowing in graceful ringlets, and her cheeks painted, ſhe preſented herſelf like a Houri of Paradiſe before the hero; who, on beholding her, bit his lips with ſurpriſe, and thanked heaven for ſending him ſo lovely a companion and ſo delicate a repaſt in the barren deſerts of Mazenderaun.

Placing herſelf by his ſide, the ſorcereſs filled a cup with wine, and preſenting it to Ruſtam, invited him to drink; who, taking it in his hand, pronounced a benediction in the name of God. As ſoon as the enchantreſs heard the ſacred name, her beauty vaniſhed, her colour became blackiſh, her locks matted with filth, and ſhe appeared as a deformed and miſerable hag of an hundred years.

When Ruſtam beheld this ſudden metamorphoſe, he knew that this wretched old woman was a vile magician; and immediately caſting his nooſe, he caught her by the neck; then deſiring her, if ſhe could, to reſume the beautiful form in which ſhe had before appeared to him, and finding that her magick power had ceaſed on his uttering the name of God, he cut her in two with his ſcymetar, and proceeded on his journey.

*Fourth Stage.*

When Ruſtam proceeded to the fourth ſtage, he found the road ſo difficult and wearifome, and the heat ſo dreadfully intenſe, that, as no water could be procured, his tongue was parched up, and his life hung upon his lips. Alighting from his horſe Rakeſh, with his javelin in his hand, he walked on, and in a piteous tone, reſigning himſelf to the juſt and merciful Creator, ſaid, that if his time was come, and that it was the will of the Lord that he ſhould thus periſh, he was ſatisfied with his fate: but he expreſſed the utmoſt anxiety for the ſafety of his king, *Cai Caus*, and lamented that he ſhould not have the glory of releaſing him from the hands of the White Giant. Then falling on the ground through exceſſive faintneſs, from thirſt and heat, he cried, "Alas! my time, I feel, is now come; but woe is me! my ſovereign ſtill languiſhes in confinement, and muſt miſerably periſh."

Whilſt Ruſtam was uttering theſe doleful lamentations, ſuddenly he perceived a ſheep in the deſert, and concluding that water could not be very far off, with renewed vigour and freſh hopes ſtarting up, he followed the creature a little way, and at length arrived at a fountain of clear water,—when the ſheep vaniſhed from his ſight. Having ſatisfied his thirſt, Ruſtam returned thanks to heaven for his deliverance, and proceeded onwards.

*Fifth Stage.*

When Ruſtam arrived at the fifth ſtage, being affected with extreme hunger, he hunted down and killed a wild aſs, and having as before kindled a fire, and roaſted the fleſh, he made a hearty meal, and laid himſelf down to ſleep, having turned Rakeſh to graze.

Now it is ſaid, that a certain Deeve, named *Ovlaud*, (or *Avlaud* *) dwelt in that place, of which he was ruler, and that near it was a corn field, in which Rakeſh went to feed. The keeper of this field ſeeing the horſe, took a ſtick in his hand, and drove him forth, and purſued him till he came to where Ruſtam lay aſleep, and ſtruck the hero with his ſtick on the knees ſo violently, that he awoke. The keeper of the corn field exclaimed, "Who are you that have "thus preſumed to turn your horſe into the king's field? Now I "ſhall bring you before the king, and you ſhall anſwer for all "that your horſe has eaten and deſtroyed."

Ruſtam, without any reply, jumping on his feet, ſeized the keeper of the field, and cutting off both his ears, gave them, all bloody as they were, into his hand, and deſired him to take and ſhew them to his maſter. Having ſaid this, he laid himſelf down and ſlept again.

* اولاد

When the keeper of the field went to the king, and ſhewed him his ears ſtill bleeding, and told him that a man of huge ſtature and immenſe ſtrength had come and fallen aſleep near the field, and that his horſe began to devour the young corn, and that he had driven him away, and attempted to bring the man before the king, but that he ſtarted up, and without ſaying a word had cut off both his ears, and then deſired him to take them to his maſter;—the king was aſtoniſhed, and having aſſembled the Deeves, prepared to attack Ruſtam.

When this hero awoke, he mounted his charger, and received the attack of Ovlaud and the other Deeves, whom with his ſword and his mace he killed, reſerving only Ovlaud, whom he had caught in his nooſe. To him he gave quarter; and aſking him various queſtions, told the Deeve that he had it in his power to ſerve him, and that if he ſpoke truth, and uſed no treachery or fraud, he ſhould reward him with the kingdom of Mazenderaun.

The Deeve promiſed to obey the commands of the hero; and he then informed him that his object was to releaſe Cai Caus from the power of the White Giant, and to ſlay the king of Mazenderaun; and he ordered Ovlaud to guide him to the place where the Perſian monarch was confined, and to the habitation of the Deeve Sefeed. This ſervice Ovlaud undertook to perform; and Ruſtam having tied his hands, made him walk before him, and they proceeded to the ſixth ſtage.


RUSTAM and the White GIANT

*Sixth Stage.*

Here Ruſtam fought with the *Deeve Arzhenk* *, and ſlew him; but as the ſtory is very long, we ſhall haſten to the

*Seventh Stage.*

On arriving at the place where Cai Caus was confined, the neighing of Ruſtam's horſe reached that monarch's ears, and all the Perſians exclaimed, "Our ſufferings are now almoſt at an end." After having ſeen the king, and ſlain the Deeves who were left as centinels over him, Ruſtam diſcovered the blindneſs of his fellow countrymen. Caus told him that he had been informed that in order to reſtore his ſight, three drops of blood from the heart oft he White Giant muſt be applied to his eyes. Then Ovlaud pointed out the dwelling of the White Giant to Ruſtam, who immediately attacking him †, after a ſevere combat, ſlew him, and having torne out his heart, gave it to Ovlaud, who letting fall three drops of blood from it on the eyes of Caus, he and all the Perſian warriors recovered their ſight.

* دیو ارژنک

† In compliance with the advice of ſeveral ingenious Orientaliſts, I ſhall occaſionally diverſify the pages of theſe Collections with copies of original Aſiatick paintings. The ſpecimen here given, repreſenting Ruſtam's battle with the White Giant, is taken from a very beautiful copy of the Shah Nameh in my poſſeſſion. The two lines at the bottom of the picture *Bedil goſt Ruſtam gur imrooz jaun*, &c. have been already quoted in the *Perſian Miſcellanies*, p. 92.

Here the hiſtorians relate various ſtrange adventures; but we ſhall proceed in a brief manner with the ſtory of Cai Caus, who with Ruſtam departing from Mount Aſprooz, wrote a letter to the king of Mazenderaun, ſoliciting from him a ſafe guard or free paſſage on their way back; which he refuſed to grant, and attacked them with his forces. In the combat Ruſtam ſucceeded in pulling him from his horſe; but he fell in the form of a huge fragment of ſtone. When Ruſtam found that the king of Mazenderaun thought to elude his vengeance in this ſhape, he cauſed the ſtone to be brought to his own camp, and ſaid, "It will be better for you to come forth from "this ſtone, for if you delay, it ſhall be cut into atoms with ſwords "and pick-axes."

When the king of Mazenderaun heard this, he was afraid, and immediately came forth from the ſtone. Ruſtam led him by the hand to king Caus, who, without a moments heſitation, called for the executioners, and cauſed him to be cut to pieces.

After this, it is related, that king Cai Caus ravaged and conquered the whole country of Mazenderaun: and Ruſtam repreſenting to him that he had promiſed to Ovlaud the government of that place in conſequence of the true information he had given, and of the ſervices he had performed, Cai Caus beſtowed on him that kingdom, and then returned to Perſia, and ſat on the royal throne, and governed with juſtice and liberality. And in all the provinces and remote parts, the rumour of Caus's victory over the king of Mazenderaun became general; and it was known that he had conquered that country, and the nobles came from all quarters, and congratulated the king.

Then Ruſtam, the diſpenſer of kingdoms, the hero of the world, having received from Caus a ſplendid *Khelaat*, or dreſs, and other magnificent preſents, returned to Zableſtan.

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## *Letter from Sir* WILLIAM JONES *to* JOSEPH COOPER WALKER, *Eſq.*

*Criſhn-nagar, Bengal,*
*Sept.* 11, 1787.

I GIVE you my hearty thanks, Sir, for your kind attention to me, and for the pleaſure which I have received from your letter, as well as for that, which I ſhall certainly receive from your Hiſtorical Memoirs of the Iriſh Bards. The term being over before your book could be bound, and the ſtate of my health obliging me to ſeek this paſtoral retreat, where I always paſs my vacations among the Brahmens of this ancient univerſity, I left Calcutta before I could read your work, but intend to peruſe it with eagerneſs on my return to the capital.

You touched an important ſtring, when you mentioned the ſubject of Indian Muſick, of which I am particularly fond: I have juſt read a very old book on that art in Sanſcrit, and hope to preſent the world with the ſubſtance of it, as ſoon as the tranſactions of our

ſociety can be printed; but we go on ſlowly, ſince the preſs is often engaged by Government; and we think it better to let our fruits ripen naturally, than to bring forward ſuch watery and imperfect fruits as are uſually raiſed in hot-beds. The *Aſiatic Miſcellany*, to which you allude, is not the publication of our Society——— it was the undertaking of a private gentleman, Mr. Gladwin, and will certainly be of uſe in diffuſing Oriental literature, though it has not been ſo correctly printed as I could wiſh. When you ſee Colonel Vallancey, (whoſe learned work * I have read twice with great pleaſure) I requeſt you to preſent him with my beſt remembrance. We ſhall ſoon, I hope, ſee faithful tranſlations of Iriſh hiſtories and poems: I ſhall be happy in comparing them with the Sanſcrit, with which the ancient language of Ireland had certainly an affinity. Proceed, Sir, in your laudable career: you will deſerve the applauſe of your country, and will moſt aſſuredly have that of,

SIR,

Your very obedient,

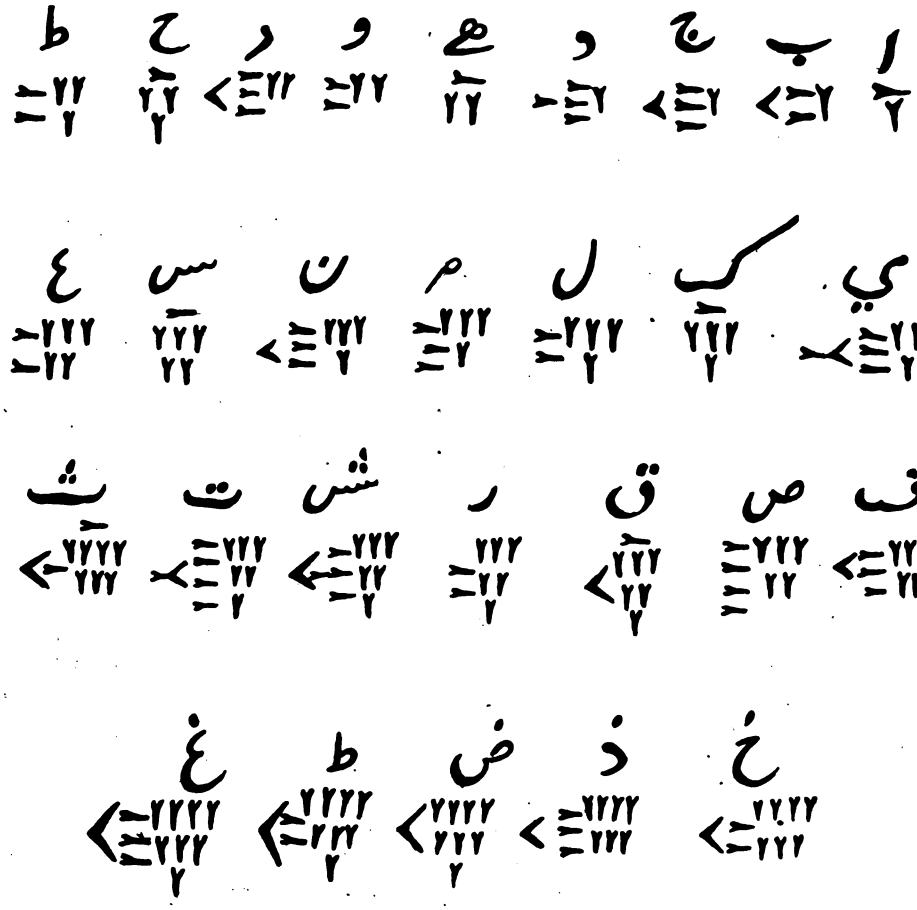
and very humble Servant,

W. JONES.

To JOSEPH COOPER WALKER, Eſq. Dublin,
(now of St. Valeri, near Bray) Ireland.

* The work alluded to by Sir William is probably "The Vindication of the Ancient Hiſtory of Ireland."

قلم زردشتیان آتش پرست که از اواخر سلطنت گشتاسپ
اجرا یافت به تحویل حروف ابجدی



PERSEPOLITAN ALPHABET

## *Perſepolitan Alphabet, from an original Perſian MS.---- Communicated to the Editor by the Right Honourable Lord* TEIGNMOUTH.

The annexed engraving is taken from a collection of ſixty alphabets, compriſed in a volume of thirty pages. This, which is here given as the Perſepolitan, is ſtiled in the MS.

قلم زردشتیان آتش پرست که از او آخر سلطنت کشتاسپ
اجرا یافت به تحویل حروف ابجدي

"The alphabet of the Zoroaſtrians, or Fire-worſhippers, which "was introduced in the latter part of the reign of Guſhtaſp; the "letters arranged according to the *Abjed* *."

Although the alphabets in this extraordinary collection (ſuch as the Egyptian, the Grecian, the Hebrew, king Solomon's, the Taliſmanick, &c.) are, for the greater part, mere productions of fancy, it is evident, from his attempt to imitate the arrow-headed character, that the compiler, or tranſcriber, had ſeen either the inſcriptions at Iſtakhar, or copies of them.

* A verſe, in which the Arabick letters follow according to their arithmetical powers, and correſpond to the Hebrew alphabet.

## *Hiſtorical Anecdote from the* Tarikh Aaſim Cufi* ----*Tranſlated by* W. Ouseley, *Eſq.*

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چنین روایت کنند که چون این وثیقت بنویسد و کواه
برکرفتند و امیر المومنین عثمان رضي الله عنه امارت
مصر محمد بن ابوبکررا فرمود و مصریان باز کشتند چون
چند منزل برفتند در اثناء راه غلامي سیاه دیدند که بر
شتري نشسته بود و بتعجیل تمام براه راست میراند یکي‌را
بدوانیدند اورا نزدیک خویشتن خواندند و کفتند بتعجیل
کجا میروي مکر میکریزي یا چیزي کم کرده بطلب آن مي
شتابي راست بکوي که تو کیستي

کفت من غلام امیر المومنین عثمانم مرا فرموده است که
بمصر روم بنزدیک امیر مصر کفتند امیر مصر با ما است کفت
نه امیر که اینجاست

محمد بن ابوبکر کفت اورا از شتر فرو آرید تا چیزي بپرسم

* Of this work the reader will find a ſhort account in the Firſt Volume of theſe Collections, p. 333; and ſome extracts from it in the ſame Volume, p. 63, 161, 334, &c.

*The Khalif Osman, in the year of the Hegira* 35, *(A. D.* 655*) at the request of his Egyptian subjects, agreed to the deposal of* Abdallah Ben Saied Ben Abi Soreh, *and appointed* Mohammed Ben Abubecre *to be their governor in his place.*

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It is related that when this matter was agreed upon, and the necessary writings drawn up, the Commander of the Faithful, Osman, (whom God reward) having appointed Mohammed Ben Abubecre to the government of Egypt, the Egyptians set out on their journey home: and when they had travelled a few stages, they perceived on the road a black slave, mounted on a camel, and going forward with great expedition. They sent one of their party, running after him, and calling him toward them, said, "Whither do you travel with "such speed? Perhaps you are escaping (from slavery,) or seeking "something that has been lost, and therefore you hasten on? Tell, "truly, who you are?"

He answered, "I am a slave of the Ruler of the Faithful, Osman, "who has ordered me to proceed to Egypt to the governor of that "country." They said to him, "The governor of Egypt is here "with us." He replied, "I do not mean the governor that is here."

Mohammed Ben Abubecre then desired them to take the slave off the camel, that he might ask him some questions. Having caused

اورا فرواوردند محمد ابوبکر گفت راست بگوي که تو کیستي
گفت من غلام امیر المومنین عثمانم

پرسید که کجا مي روي گفت بمصر بنزدیک عبد الله
بن سعید بن ابي سرح پرسید که بچه کار گفت پیغامي
دارم پرسید که چه پیغام داري گفت بر نتوانم گفت پرسیدند
که هیچ نوشته داري گفت پیغامي دارم نوشته ندارم

اهل مصر گفتند دستوري میدهي تا اورا بجویم محمد بن
ابي‌بکر فرمود که چنان کنید جمله بار و جامه اورا و جامه
شتر بجستند هیچ نوشته یافتند مطهره دیدید از شتر او اویخته
پر آب بود آب بریختند و مطهره‌را بجنبانیدند آوازي مي
آمد کنانه بن بشر الحیصي گفت والله که مرا در دل مي
آمد که در آن مطهره نامه است گفتند در میان آب
چگونه کاغد باشد کنانه گفت مردمان حیلها دانند و بعضي
از صاحب عقل آن‌را در نیابد

الغرض مطهره بشکافتند یک شیشه یافتند سر بموم مهر کرده
سر باز کردند و شیشه‌را بشکستند نوشته از آنجا بیرون آمد
برین منوال

him to alight, Mohammed Ben Abubecre defired him to ſpeak the truth, and to declare who he was. He again anſwered, "I am "ſlave to the Ruler of the Faithful, Oſman."

He then aſked him, whither he was going. He anſwered, "Into "Egypt to Abdallah Ben Saied Ben Abi Sorah." Being aſked on what buſineſs, he ſaid that he carried a meſſage to him; and when they deſired to know the ſubject of that meſſage, he declared that he could not diſcloſe it. They then aſked whether he had not ſome writings with him. He anſwered, "I bear a verbal meſſage, but "have not any letter."

The Egyptians then requeſted permiſſion from Mohammed Ben Abubecre to ſearch this ſlave; and he having deſired them to do ſo, they examined all his baggage and his clothes, and the furniture of the camel, but found not any writing. Perceiving a certain water-veſſel hanging from the camel, they poured out the water, of which it had been full, and then ſhaking it, a noiſe was heard from within. Kenaneh Ben Baſhr Alheizy exclaimed, "By God! it "ſtrikes my mind that a letter is concealed within this water-veſſel." The others ſaid, "How could paper remain (undamaged) in the "midſt of water?" Kenaneh replied, "Some men contrive ſtra-"tagems, which many other ingenious perſons cannot com-"prehend."

In ſhort, they broke the water-veſſel, and found within it a phial ſealed with wax: this ſeal they opened, and broke the phial, and found within it a letter, the purport of which was as follows.

بسم الله الرحمن الرحيم

عبد الله عثمان امير المومنين مينويسد بعبد الله بن سعد بن ابي سرح و ميفرمايد كه چون عمرو بن يزيد و رقّا الخزاعي بمصر رسند اورا بكير و كردن بزن و علقمه بن عريش البلوي و كنانه بن بشر الحيصي و عروة بن شتيم اليستي‌را يكير و دست و پاي ايشان از خلاف ببر و بكزار تا در خون بغلطند و بميرند چون بميرند هر سه‌را از درختان خرما بياويز و بر وفق مثالي كه محمد بن ابوبكر مي آرد مراورا بكير و حيله كن باشد كه اورا بتواني كشت و بر قرار بر سر عمل خويشتن مينباش

"In the name of God, the clement, the merciful."

"Abdallah Ofman, Ruler of the Faithful, writes to Abdallah "Ben Saied Ben Abi Sorah, and commands that when *Omru Ben* "*Yezeed** and *Rakka-al-Khezzai* ſhall arrive in Egypt, you take "them and cauſe them to be beheaded; and that you alſo take "*Alkamah Ben Araieſh Albeloui*, and *Kenaneh Ben Baſhr Alheizy*, "and *Orout Ben Shatim Alyeſti*, and having cauſed the oppoſite "hands and feet of each to be cut off, you leave them to welter in "blood until they expire: after which, let their three bodies be "ſuſpended from palm trees. And that you ſeize the firſt fair "opportunity that offers, and deviſe ſtratagems, whereby you may, "perhaps, be enabled to ſlay *Mohammed Ben Abubecre:* fail not to "exert yourſelf in the accompliſhing of this buſineſs."

* Or بريد (Bereid) according to one copy.

[*To be continued.*]

## *The Phœnix---From the Turkiſh Manuſcript deſcribed in* Vol. I. *p.* 134.

حکایت ـــــ روایت اولنور که کرکس نامنه مشهور اولان
قرش بک یل یشرمش پس قچان که بک یل تمام اوله اغزیله
چوپ پاره‌کر جمع ایدوب آتش پیدا ایدر ایدن کند ولي
اول آتشه یاقوب کل ایدرمش بعده اول کوله روزکار طوقند
قده حق تعالي حضرتلرینک فرمانیله کیرودریلور و بک یل
دخي یشر تاقیامته دک بویله دردیرلر

" It is related that the bird called *Kerkes** lives a thouſand years. " When a thouſand years are paſt, ſhe gathers pieces of wood in " her bill, and kindling a flame, is conſumed in the fire and be- " comes aſhes: then, by command of the Almighty, the air reſtores " this aſhes to life, and ſhe again lives a thouſand years, and ſo on " until the day of judgement."

* Some Perſian authors give a different account of the *Kerkes*. In the original Turkiſh MS. this fable is illuſtrated by a neat painting, of which an exact imitation will be found in the miſcellaneous plate belonging to this number.

# *Remarks on the Eaſtern Origination of Mankind, and of the Arts of cultivated Life----By* GRANVILLE PENN, *Eſq.* F. S. A.

IT is obſerved by Voltaire in the introduction to his diſcourſe on the Spirit of Nations, that whoever conſiders nations as a philoſopher, will begin his contemplation *in the Eaſt*, from whence population, ſcience, &c. proceeded forth; and he artfully brings his principle into practice, by placing the Chineſe *firſt* in the order of his hiſtory, as being the *moſt Eaſtern* people of Aſia. That ingenious writer needed not, indeed, to be informed, that the idea of "*the Eaſt*" is purely relative, and that a point conſiderably to the Eaſt of all Europe may, nevertheleſs, be Weſt in reſpect of the greater part of Aſia. But we are aware of the particular motives which induced M. de Voltaire, and the ſchool in which he preſided, to neglect this diſtinction and bring forward the Chineſe upon the page of hiſtory, and to endeavour to advance them to the foremoſt rank as a nation; and we are likewiſe able to detect the fallacy and extreme abſurdity of a ſerious appeal to evidence adduced from the dark and incompetent traditions of the Chineſe, which has been made with no other

view than to exalt thoſe authorities, in the vain hope of depreſſing, in an equal ratio, the ſacred teſtimony of ſcripture.

It is neceſſary, however, after having ſtated the origin of nations and of civilization to have been *in the Eaſt*, that is to ſay, in a part of the earth to the eaſtward of us who are diſcourſing, to fix as nearly as we are able the exact point; in order that our minds may not fluctuate for ever under an undefined idea, and ſubject to the conſtant influence of an uncertainty deſtructive of all the real advantage we poſſeſs in the knowledge of *the fact*, that, in reſpect of Europe and of ſome parts of Aſia, the ſource of population, arts, and ſcience, was *Eaſt*.

Now it is an eſtabliſhed truth, that while Europe and Africa, and a part of the Weſt of Aſia, look to *the Eaſt* for their origin, the inhabitants of the Eaſtern parts of Aſia look towards *the North* for the ſource of their progreſſion. Hence it is reaſonable to infer, as far as popular tradition delivered orally through a lapſe of ages can afford premiſes for rational inference, that the Common Original of the race of mankind now occupying this globe, exiſted in ſome middle ſituation; and that population, ſcience, and the arts of life, iſſued forth from that central ſtation, *Eaſtward* as well as *Weſtward*. And that this was the caſe, every teſtimony concurs in eſtabliſhing.

The great event which we denominate the Universal Deluge, furniſhes the period at which this argument naturally commences. One writer, and of conſiderable merit, not ſufficiently acquainted with the contents of the Hindu records, incautiouſly

affirmed, that they contained *no memorial* of that universal catastrophe; whilst another, equally unprepared to pronounce of the capacities of nature, no less indiscreetly alledged, that an universal flood has been demonstrated to be *impossible*. Happily, a more cultivated intimacy with the letters of Hindustan has amply disclosed the indiscretion of the first assertion; and a more profound and particular investigation of the principles and phenomena of nature, has fully demonstrated the temerity of the second. If, then, the present race of man are the remote issue of ONE FAMILY, which alone survived that calamity, and if we can obtain evidence able to certify us of the place in which that one family was first seated after the deluge, we shall then have discovered the original birth-place and *cunabulum* of the present human race.

But I cannot proceed further, without offering first some observations on the opinion of an author to whom I have just alluded. The mere *silence* of the Hindu records on the subject of a general deluge, would not have necessarily proved that the event had never taken place; on the contrary, *if that event was otherwise well established by adequate evidence*, that silence would have amounted to an irrefragable proof of the comparative recency of those records. But the objection that opposes a *natural impossibility*, is of a very different character; since no evidence can be competent to establish that which is essentially, and in the nature of things, IMPOSSIBLE.—Now, as the whole of the present argument bears upon the historical CERTAINTY of the universal deluge, it cannot be out of place here to make some remarks appertaining to the real character of that great revolution.

The learned and elaborate writer to whom we are indebted, among other valuable works, for *A Dissertation on the Scythians*, &c. has ventured, not only to form, but also to promulgate an opinion concerning, not the fact merely, but the physical possibility of the universal deluge; and his opinion is given, without any reserve, in the negative. "The *latest* and *best* natural philosophers," says he, "*pronounce the flood* IMPOSSIBLE; and their reasons, grounded on *mathematical truth*, and the *immutable* laws of nature, have *my full assent* *."

As this avowed opinion is of a quality much too serious and important to be passed by unnoticed, since it is the ground work of a system essentially hostile to the authority of Scripture, and which supposes different races of men to have "*originated*" in different parts of the earth, totally independent of each other, and destitute of all consanguinity,—I shall venture to observe upon it with all the freedom of remark that the learned author's own example will authorise. If there is any thing that a philosophical mind can discern to be truly *impossible*, it is, for man to be able reasonably "*to pronounce* THE FLOOD *impossible*." For since the notion of a flood is nothing else than the notion of land overflowed by water, which may be effected by two different processes; either by the *elevation of the latter*, or by the *depression of the former*: and since human experience occasionally discovers *partial* instances of *both* those effects in nature, he who shall hazard the assertion, that it is "impossible" for *either* of them to be rendered *universal* in our

* Page 33.

globe, will at the ſame time hazard his authority as a philoſopher. And I cannot help complaining here, that the very learned writer whoſe ſentiments I am now conſidering, when he aſſerts that "the "*lateſt* and *beſt* natural philoſophers pronounce the flood impoſſible," does not extend to the *hiſtory of Nature* that ſevere and laborious attention which he feels, ſo juſtly, to be indiſpenſable in the *hiſtorian of Nations* *. Who theſe writers are to whom he attributes the characters of *lateſt* and of *beſt*, we are not informed; but (to name only one) unqueſtionably among the *beſt* natural philoſophers, and alſo the *lateſt* at the time his book was publiſhed, was one who, only *eight years* before, had come forward among the very chief of thoſe who have aſſerted, not only the *poſſibility*, but the *abſolute certainty* alſo, of the univerſal deluge; and this, with ſuch ſolidity of principle and gravity of argument, as to turn the ſcale quite oppoſitely from what this brief and unſupported aſſertion could induce an unenquiring reader to ſuſpect.

This profound ſcrutinizer of nature imparts his ſublime philoſophy to his reader, by detailing in length the progreſs of his own conviction of THE CERTAINTY of that ſtupendous event. An exact and laborious examination of the various phenomena exhibited upon and below the ſurface of the earth in different latitudes, and a ſcrupulous application of the moſt ſound principles of natural philoſophy and right reaſoning, led him ultimately to theſe important concluſions:—*That our globe, ſome ages ago, underwent a great and univerſal revolution:—That, previouſly to that revolution, the*

* Preface, p. xiv, xv.

*earth now visible was subjected to the continual action of water:* — *That, during all that period of time, the present continents were covered by the ocean, and formed its bed:*—and, *That by means of the* index, *or* scale, *furnished by the growth of vegetable soil, or mould, upon these* marine surfaces *which we now inhabit, it is not difficult to ascertain, that a term much exceeding* 4000 *years cannot have elapsed, since the great* CHANGE *took place by means of which they were exposed* *.

The record of Moses gave confirmation to an opinion, which had been first assumed upon the *bare evidence of nature* †; and an exact attention to verbal criticism in expounding that record, discovered the most intimate and striking correspondence between the appearance of the earth and the terms of the sacred text. For, indeed, those terms express, very emphatically, in Gen. vi. 13, the destruction of the habitable earth itself then subsisting, no less than of its inhabitants. "*I will destroy them* AND *the earth.*" And so the LXX. καταφθειρω αυτους ΚΑΙ την γην. To which we might, perhaps, add the commentary of another sacred writer; ὁ τοτε κοσμος ὑδατι κατακλυσθεις απωλετο ‡. "*The* WORLD THAT THEN WAS, *being overflowed by water,* "PERISHED." Hence, although the tempestuous fury of the

* *Lettres morales et* PHYSIQUES, *sur l'Histoire de la Terre,* par J. A. DE LUC. T. I. p. 227, &c. II. and V. p. 449, &c. It is to the *lettres physiques* only, that I wish to call the attention of the reader.

† "Je ne l'offrirai———que comme etant celui qui nous a paru depuis long tems, "à mon frere et à moi, expliquer LE MIEUX *l'etat actuel* de la surface de la terre." Ib. T. V. p. 450.

‡ 2 Pet. III. 6.

atmosphere was discharged, as a prelude to the impending destruction, and to augment the horror of the crisis,—this naturalist wisely concluded, that the *depression of the ancient continents*, or of the *ancient surface of the earth*, constituted the particular character of the *efficient ruin* of the deluge; and that these continents, sinking within the cavities of the earth opened by the disruption of their foundations, were followed by the general mass of the ocean, which, flowing into a lower level, left its ancient bed bare and exposed; all the proper and natural characters of which *marine bed* are easily recognisable in the *present habitable surface* of the earth. A great argument this; precluding, among other inquiries, all geographical research after the locality of the terrestrial Paradise *, and disposing finally of the vain fancy of pillars of Antediluvian science that resisted the convulsion of the deluge. And it is a curious coincidence, that while this philosopher was engaged in these illustrious speculations, Professor Hollmann of Goëttingen had arrived at the very same general conclusions, by a different channel of inquiry, and without any mutual interchange of ideas †.

"The opinion of a deluge (continues the author of the *Dissertation on the Scythians*, &c.) which Grotius shews to have been common to most nations, certainly arose from *the shells found even on the tops of mountains*." With what design this remark, which closes the subject, is introduced by a writer who positively denies the

* This argument, as it affects Gen. ii. 11, 14, will be examined on another occasion.

† This curious treatise of Professor Hollmann is to be found, translated into French, in the *Journal de Physique* de l'Abbé Rozier, T. II. p. 118.

revolution of the deluge, I am altogether at a loſs to conjecture; for nothing can be more certain than that the "IMMUTABILITY" of the order of nature at preſent ſubſiſting, could never have favoured the tranſport of the ſhells of fiſhes to the tops of mountains; or the imbedding, in the *terra firma* of Europe, of marine productions, now excluſively appropriate to the ſhores and latitudes of India. The great naturaliſt already mentioned argues moſt philoſophically, when he infers a poſitive MUTATION in the courſe of nature from that very phenomenon, in the following words: "En parcourant nos "continens nous trouvons des *dépouilles de la mer* en une multitude "d'endroits, & juſques *fort haut dans les Montagnes*:—DONC, ces "dépouilles de la mer ont été placées par *quelque cauſe* dans les "lieux où elles ſe trouvent; et ce phénomène eſt un *premier indice* "de QUELQUE CHANGEMENT arrivé ſur notre globe *." A paſſage from Sir William Jones will excellently terminate this part of our ſubject. Speaking of the Moſaic hiſtory ſimply as a very ancient and curious record, he proceeds—"The ſketch of Antediluvian "hiſtory, in which we find many dark paſſages, is followed by the "narrative of a DELUGE, which deſtroyed the whole race of man "except four pairs; an hiſtorical fact, admitted as true by every "nation to whoſe literature we have acceſs, and particularly by the "ancient Hindus, who have allotted an entire Purana to the detail "of that event, which they relate, as uſual, in ſymbols or alle-"gories. I concur moſt heartily with thoſe who inſiſt, that, in "proportion as any fact mentioned in hiſtory ſeems repugnant to the "common courſe of nature, or, in one word, *miraculous*, the ſtronger

* Tom. V. p. 456.

" evidence is required to induce a rational belief of it;——let a " general flood, however, be ſuppoſed *improbable* in proportion to " the magnitude of ſo ruinous an event, yet the concurrent evidences " of it are *completely adequate* to the ſuppoſed improbability *."— So judged this cautious, luminous, and capacious mind; which does not ſeem to have been prepared to ſuppoſe, that the hardieſt objection could have been carried beyond *improbability*.

Having thus, ſummarily, demonſtrated the poſſibility, and alſo vindicated the certainty, of THE UNIVERSAL DELUGE, it remains to point out the part of the new earth firſt occupied by that family, which, as we are informed by the only authentic record exiſting, alone ſurvived the general deſtruction. It has been obſerved by ſome able and ingenious writers, upon a coincidence of various kinds of evidence, that the cradle of the preſent race of mankind muſt have been ſituated in a latitude about *forty degrees* north of the Equator: now we have direct and explicit evidence, tranſmitted by an uninterrupted courſe of hiſtory, that it was placed under a meridian paſſing over *ſome part* † of the higher mountains of Armenia.— Hence, then, we acquire the information, that *the preſent* RACE OF MANKIND received its origin near to the borders of thoſe luxuriant regions, which a line drawn from the S. E. corner of the Euxine directly eaſtward into the Caſpian Sea, muſt neceſſarily traverſe.

The next queſtion to be decided, therefore, is, what part of the earth gave origin to *the* ARTS *of* CULTIVATED LIFE?

* Aſiatic Reſearches, 9th Diſe. *On the origin and families of nations.*

† Michaëlis *Suppl. ad Lex. Heb.* אררט, *Ararat.*

Now, the argument that carries the origin of civilization and of ſcience *indefinitely* Eaſtward, and that attaches on the name of THE EAST ſuch myſterious importance, has derived a ſort of indirect ſupport from an error introduced by the ancient Greek interpreters of the Pentateuch; and which, paſſing from them into every ſubſequent verſion, has been embraced by almoſt all inveſtigators of ſacred antiquity. It is, indeed, the rectification of this inveterate error that forms the proper object of theſe obſervations. In Gen. viii. 3. the LXX. make the ſacred hiſtorian to relate, that when the waters of the deluge had begun to abate, the ark of NOAH, which contained the ſole fathers of the future race, came to a ſtation "*on the mountains of* ARARAT;" επι τα ορη τα Αραρατ. In this they correctly repreſent the words of the hiſtorian, which inform us of *the ſpot*,—*where* the family of the great Patriarch firſt deſcended from the ark,—*where* they reſumed the practices of a ſtationary life,—and *from whence* the population of the earth was, in proceſs of time, to iſſue forth.

The firſt accounts of *the movements* of the new race are contained in Gen. XI. 2. But here the ſeventy introduce a clauſe, which, though admitted, I believe, in moſt verſions, is nevertheleſs abhorrent from the ſenſe and perverſive of the terms of the original record. They commence the *firſt account* given by the hiſtorian of man's *movement* after his departure from the patriarchal ſeat, in theſe words: καὶ εγενετο εν τῳ κινησαι αυτους ΑΠΟ ΑΝΑΤΟΛΩΝ ευρον πεδιον εν γῃ Σενααρ. "*And it came to paſs*, "*as they moved* FROM THE EAST, *they met with a plain in the* "*land of Senaar*." Conformable with this interpretation are the

Engliſh, and I believe every modern verſion. But here we encounter a poſition that introduces material diſorder into a ſhort, regular, and ſimple narrative. The hiſtorian had depoſited the patriarchal family in the neighbourhood of Ararat in Armenia. The firſt place to which he conducts their progeny is to the plain of Senaar, which was ſituated to the S. of Armenia. Yet he is made by the Greek interpreters to bring them thither, απο Ανατολων, "*from the* "*Eaſt*." This interpretation has been productive of much theoretical and ſyſtematical evil; and has obliged ſome, not critically acquainted with the original, to be ſilent without conviction on many occaſions, when the authority of Moſes has been erroneouſly urged, in favour of mankind having ſpread to the Eaſt of Aſia, and having grown up there into civilization and importance, before they, or a part of them, migrated in a ſuppoſed retrograde, or Weſtern, progreſs to the neighbourhood of Tigris and Euphrates, on which latter river they laid the foundation of the celebrated Tower of Babel or Babylon. For, certainly, if the interpretation of the Septuagint be legitimate, either the hiſtorian contradicts himſelf, or he leaves an unaccountable chaſm in his hiſtory, namely, between the firſt eſtabliſhment of man in the *Weſt of Aſia*, and his *preſumed return from the Eaſt of Aſia* to the land of Senaar; of which long interval of time he does not even inſinuate one ſingle event.

But the whole of this difficulty will be found, after a cautious, full, and critical ſurvey of the original, to have proceeded from an injudicious choice made, by the Greek interpreters, between the ſignifications of an equivocal word. It is thus the paſſage ſtands in the original: ויהי בנסעם מקדם וימצאו בקעה בארץ שנער.

Here we perceive, that the word rendered by the Greek, απο Ανατολων, and by our and every other Christian version, "*from the East*," is in the original (viz. מקדם) a word of various signification, and equally expressing "*in principio, olim*"—and "*ex Oriente*;" between which senses the Alexandrian interpreters unfortunately made choice of *the latter*, and inserted it in their text, where it has become the vicious authority for all subsequent versions.

Great indeed has been the confusion resulting from this misconstruction of the original; nor have the means used to repair the obvious defect been such as to conduce generally to success. Some, admitting the sense given by the LXX. have sought to *elicite* a meaning for the historian. Among the number of these is the learned Bishop Patrick, who, rendering the original word, "*from the East*," remarks: "He doth *not* speak of *all* the posterity of Noah, who "after the flood planted in the East, much less Noah himself; but "of *a great colony* of them, who, *when the East was much peopled*, "*chose to go Westward*." The learned Wells, among those on the other side, fully sensible of the simplicity of the narrative, and convinced of the intention of the historian, fortifies himself by some authorities, and then renders the passage, "*towards the East*."—But here is an opposition of senses so strictly *diametrical*, that each must tend to destroy the other in the opinion of every wary reader, and no less to invalidate itself. But there remains another interpretation, unconcerned in the hostility of these last exhibited; which, though not adopted (that I am aware of) by any existing *version*, will nevertheless relieve us from all embarrassment. This interpretation, followed by some ancient, and, among those, by the highest,

authorities, renders the word מקדם ſimply "*ab initio, olim, in principio*,"—" FIRST, AT FIRST, ORIGINALLY. The reader may take a view of the different expoſitions of this text in the *Synopſis* of Pole; where, after ſhewing the authorities adduced reſpectively in favour of the two ſenſes adopted by Patrick and Wells, the learned critic proceeds: "Cui hæc non arrident vertat, *à principio*. "Sic Aquila, Hieronymus in Fuller. Onkelos et Jeruſal. in Bo-"chart. Phaleg. Sic מקדם ſumitur Hab. I. 12.——Syri απ' αρχης "1. Joh. II. 24. vertunt מן קדים; ut ſenſus ſit, *Cum* OLIM, *vel* "INITIO, *proficiſcerentur homines, invenirent convallem*, &c. Et "locus ex hiſtoria præcedenti ſubintelligendus eſt. Sic indicatur, "HANC *fuiſſe* ANTIQUISSIMAM *et celeberrimam profectionem nempe* "OMNIUM HOMINUM."

That this is, in fact, the *only* true and legitimate meaning of the text, will amply diſcover itſelf, if we attentively examine the authorities by which it is ſupported. While the Jews of Alexandria fell into the error that has cauſed ſo much perplexity in a ſimple and connected narrative, the Jews of Aſia ſeem to have carefully preſerved the genuine ſignification. The old Chaldee paraphraſe, whoſe principal value conſiſts in the opportunities it affords for fixing the ſenſe of equivocal paſſages like the preſent, explains the verſe in queſtion thus: "*And it came to paſs when they* FIRST JOURNEYED, "*and had met with a plain in the land of Babylon*," &c.—rendering the Hebrew מקדם by the Chaldee בקדמיתא—*in principio*. The authority of this commentary for determining uncertain paſſages, is thus diſtinctly repreſented by the late learned Dr. Kennicott.—"Wherever this paraphraſe is now found to agree with the preſent

" Hebrew text in *places probably corrupted*, we may fairly presume " this agreement has been occasioned by wilful alterations of the " paraphrase in conformity to the text. But where it still *differs* " *from* the present Hebrew text, (as it does in many places, and " of considerable importance) there it may still preserve the dignity " of an ancient paraphrase, and may be of great use to assist in the " recovery of such readings as are lost, and in the *explanation of* " *such as are difficult and obscure*. And lastly, as some parts of this " paraphrase are of much greater authority than others on account " of their *greater age*, and of the *greater accuracy and closeness* " with which they were composed; so the reader will, *on these* " *accounts*, pay his *principal regard* to the paraphrase upon THE " PENTATEUCH *."

As no suspicion of collusion can bear upon the passage under observation, which *differs from* the Hebrew so far as to make that definite which is there equivocal, the character of the commentary, as it is described by Dr. Kennicott, demonstrates its competency to assist us in the present argument; and by applying it according to the rule given by that learned writer, and " *recovering*" by means of this " *ancient paraphrase*" the true " *explanation*" of this passage of " THE PENTATEUCH," every difficulty vanishes from the sacred narrative; the uncertain chasm which had been apprehended to exist, disappears from the imagination; and the thread of the story, from the FIRST SETTLEMENT of the family of Noah, to the FIRST REMOVAL of his issue from that settlement, exhibits itself direct and unbroken.

* *Dissertations*, Vol. II. p. 220.

And the authority of the Chaldee paraphrase in this place is greatly strengthened, by its consistency in expounding the same phrase recurring in Gen. xiii. 11.—a passage which, strange as it may seem, has been hastily adduced by those who would render the text we have been considering, "*towards the East.*" Here likewise the LXX. render it απο Ανατολων, "*from the East;*" an interpretation glaringly and avowedly false, because Lot is made to advance from the center of Canaan to the plains of Jordan, that is, from a western station directly eastward. Accordingly, it is supposed to signify by Wells, Le Clerc, and others, *towards the East.* But here also, as in the former case, the notion of *the East* seems to be quite foreign from the object of the historian, expressed in these words, ויסע לוט מקדם; in which the Chaldee renders מקדם (according to the version in the Polyglott) with the sense of *prius.* "*And* "*Lot made choice of the whole plain of Jordan; and Lot departed* "FIRST, *and they were separated each from his brother.*" The minutest circumstances of the first separation of Abraham and Lot, whom the historian had introduced together upon the scene of his history, and who had composed, for so long a succession of years, one intimate society, not only deserved but demanded a particular commemoration in the annals of that family; and the 9th verse, in which Abraham says to Lot, "*separate thyself now I pray thee* "*from me;*" and the 14th, in which it is related, "and the Lord "said unto Abraham after that *Lot was separated from him,*" μετα το διαχωρισθηναι τον Λωτ απ' αυτου—or, as it is rendered by Schmid, "postquam *separavit se* Lotus ab eo"—seem to confirm the Chaldee interpretation, by shewing clearly, that the separation took place by Lot FIRST *withdrawing himself* from the society of Abraham, in consequence of the proposal made by the latter.

The ſame criticiſm may be extended to Gen. iii. 8. where the ſame word, מקדם, though rendered by the LXX. κατα ανατολας, *to the Eaſtward*, or *on the Eaſt*, is explained by all ancient interpreters as relating only to the *order of time*. By the Chaldee paraphraſe it is rendered *a principio*—by Theodotion, εν πρωτοις—by Aquila, απο αρχης—by Symmachus, εκ πρωτης—and by the Vulgate, *a principio*. The learned Huet, indeed, ſtrenuouſly conteſts this interpretation, but it is on very unſteady ground, and with a manifeſt bias to his own ſyſtem concerning the ſituation of the garden of Eden. He firſt very fairly ſtates the amplitude of the phraſe: "Vocabulum Hebraicum מקדם, quam tranſtulimus *du coſté*, *a latere Orientis*, infinitarum ambiguitatum novarum, divertiſſimarumque explicationum *fons et origo eſt*. Uti enim *et* TEMPUS *et* LOCUM ſignificare poteſt." But when he adopts the latter, and aſſigns his reaſon, he betrays the weakneſs of his argument. It is, becauſe Moſes (ſays he) *never* uſes it but with relation to *place*. Yet, in proof of his aſſertion, he adduces the very paſſages from Geneſis * that we have ſo particularly ſcrutinized, and which he aſſumes in that ſenſe upon the ſole authority of the vulgar acceptation. The paſſage ſeems properly to ſignify—"Now the Lord God had BEFORE, or FROM THE FIRST *planted*—or *had* ALREADY *prepared—a garden*," &c. Even in Gen. iii. 24. where the word קדם certainly relates to *place*, the idea of *the Eaſt* is in no degree included. Our verſion renders it indeed "*on the Eaſt* of Eden;" but it ſhould be rendered, *before—in face*—or *in front of*. Thus, a watch is placed *before*, or *in front of*, the gate or ward it is to

* Huetii, *de Situ Paradis. Terreſt. Tract.* c. III. ſ. 1. 4.

guard. The word is here equivalent to *ante* in Latin; which is applied both to *time* and *place*. It denotes *pars anterior*, and is opposed to אחור; "thou hast made me *behind and before*," אחור וקדם. The sense of *the East* is secondary, and derived from the relative position of the rising sun; from whence the Mediterranean was also called "the *hinder* sea *." Thus, in Gen. ii. 14. קדמת is rendered properly in the Greek; not as we render it, "towards *the East* of Assyria," but κατεναντι, *before*, or *along the frontier*, of Assyria; which was the true course of the Tigris.

But, not to rest altogether on the authority of the Chaldee paraphrase, let us inquire whether any additional support is contributed by any other ancient writer, competent to illustrate this clause in the Mosaic annals. And here the great and learned Jewish historian comes powerfully in aid of the argument I am maintaining. For this writer, without commenting on the text in question, gives nevertheless such a relation of the family of Noah, of their journey-

* No custom seems to have been more widely or deeply radicated among primitive nations than this, of considering *the East* as the *face* or *front* of the world; and of describing the cardinal points of the heavens by reference to that first principle. Thus, in the Celtic of Britain, or *the Welsh*, the right hand is called *the South hand*, and the left *the North hand*; which terms plainly discover a dependance on that position, which has the East *before* or *in front*. Again, we recognise the same primeval impression in the language of the Mandingo nation of Africa, in which the term used to denote "*the South*," signifies literally—*the right hand*. See Park's *Travels in Africa*. Vocab. p. 370. And in Psalm CXXI. 5, 6. also, where it is said, "The Lord is thy "*shade* upon thy RIGHT HAND; the *Sun* shall not smite thee *by day*;"—Michaëlis shews manifestly, that allusion is made, upon the same principle, to the inclemency of a meridian or SOUTHERN Sun.

ing and diſperſion, as is perfectly irreconcileable with the prevailing error. After having remarked that the ark was lodged, on the retreat of the waters, upon the heights of Armenia, and having ſtated various popular and local teſtimonies in confirmation of that event, he gives the following ſummary account of the firſt tranſactions of the new race:

Οἱ δε Νωεν παιδες τρεις οντες, Σημας, ϗ Ιαφεθας, ϗ Χαμας, ἑκατον επεσιν εμπρόσθεν της επομβριας γεγονοτες, πρωτοι κατελθοντες απο των ορων εις τα πεδια, την εν τεϊοις οικησιν εποιησαντο· ϗ τους αλλους, σφοδρα δεδιοτας διά τον κατακλυσμον τα πεδια, ϗ οχνηρως εχοντας προς την απο των ὑψηλων τοπων καταβασιν, ἐπεισαν θαρσησαντας μιμητας αυτων γενεσθαι· ϗ το μεν πεδιον εις ὁ ΠΡΩΤΟΝ αὐτοις κατωκισαν καλεται Σεννάαρ *.

"The three ſons of Noah, Semas, Japhethas, and Chamas, who "were born an hundred years before the deluge, were the firſt who, "deſcending from the mountains, made their habitations in the "plains. And when the reſt, who dreaded the low countries from "the apprehenſion of another flood, were extremely loth to abandon "the heights, they perſuaded them to take courage and to follow "their example. *And the plain in which they* FIRST *eſtabliſhed* "*themſelves was called Senaar.*"

In this paſſage Joſephus diſcovers plainly in what ſenſe he underſtood the original paſſage in the Hebrew; and ſhews alſo, that he was quite unacquainted with any ſuch Eaſtern roving, as our ver-

* Ant. Jud. l. 1. c. 5.

ſions and the Septuagint would lead us to ſuppoſe; for he brings the new race, all at once, from their patriarchal ſettlement in Armenia, down into the plain of Senaar, from whence he relates their diſperſion over the earth. This teſtimony, drawn from a learned Jew, a native of Jeruſalem, and acquainted with the Hebrew language, is of the firſt importance. Philo, a native of Alexandria, and more converſant with Greek than Hebrew criticiſm, cannot be oppoſed as authority here; ſince he ſeems to follow implicitly the conſecrated verſion of his native city: on which account Dr. Kennicott ſpeaks of his authority as only good "in aſcertaining the ancient readings "of the Greek verſion *."

* Diſſertt. Vol. II. p. 351.

[*To be concluded in the next Number.*]

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ERRAT.——p. 67, l. 13. read *cunabula*.

## *Two Sections of the* Pend Nameh *---*Translated by* W. Ouseley, *Esq.*

---

### دربیان کارهاي شیطاني

---

چار خصلت فعل شیطاني بود
داند اینها هرکه رحماني بود

عطسهٔ مردم چو بکزشت از یکي
باشد آن از فعل شیطان بي شکي

خون بیني نیز از شیطان بود
آنکه ظاهر دشمن انسان بود

خامیازه فعل شیطانست و قي
اي پسر ایمن مباش از مکر وي

* The Pend Nameh (پند نامه) or Book of Moral Counſels, by the celebrated poet Ferid'eddin Attar (فریدالدین عطار).

*Of Works of the Devil.*

---

THERE are four certain habits which are the works of Satan;
He who is favoured by the Merciful, (God) underſtands theſe things.

The ſneezing of a man, if it exceed one ſneeze,
Is, without doubt, one of the devil's works.

The flowing of blood from the noſe likewiſe proceeds from Satan,
He who is the manifeſt enemy of mankind.

Yawning is his work, and alſo vomiting;—
O young man! be not off thy guard againſt his deceit.

## در علامت اهل جنّت

هرکه‌را باشد سه خصلت در سرشت
باشد آن کس بي شك از اهل بهشت

شکر در نعما و صبر اندر بلا
میدهد اینهٔ دل‌را جلا

هرکه مستغفر بود اندر کناه
جقّ ز نار دوزخش دارد نکاه

هرکه ترسد از آله خویشتن
خواهد او عذر کناه خویشتن

معصلت‌را هرکه پي در پي کند
ایزدش از اهل جنّت کي کند

اي پسر دایم با استغفار باش
وز بدان و مفسدان بیزار باش

*Of the ſigns of thoſe who ſhall obtain happineſs in a future ſtate.*

---

Whoſoever is inclined to three certain habits,
That perſon, without doubt, ſhall be one of the inhabitants of Paradiſe.

The rendering of thanks in time of proſperity, and patience in adverſity,
Give a clearneſs to the mirror of the heart.

He who ſinning, ſolicits pardon,
Shall be ſaved by the Almighty from hell-fire.

He who truly fears his God,
Will petition for forgiveneſs of his ſins.

But he who commits offences one after another,
How ſhould the Lord make him an inhabitant of Paradiſe?

O my ſon! be conſtantly employed in aſking pardon of thy ſins,
And abſtain from the ſociety of wicked and profligate men.

## *Catalogue of Oriental Manuſcripts*, &c.---
## *Continued from* Vol. I. *p.* 373.

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[*To be continued.*]

## *Persian Sonnet from the Divan of* Jami.

غزل از دیوان جامي

---

از یار کهن نمي کني یاد
این پیشهٔ نو مبارکت باد

فریاد کسي نمیکني گوش
پیش که کنیم از تو فریاد

با دولت بندکیت هستیم
از خواجکئ دو عالم آزاد

شاید که ترا فرشته خوانند
کاین لطف ندارد آدمي زاد

آن سوخته یافت لذت عشق
کز وصل نشان ندید و جان داد

از شکر جان فزاي شیرین
پرویز نیافت ذوق فرهاد

مرغ چمن وفاست جامي
در دام غم و بلاجه افتاد

## *Turkish Sonnet by* NAATY.

### نعتي

الله سني اي شوخ نه خوش خوب برتمش
حسنيله كوزل ساده رو محبوب برتمش

سن بي بدلي حسن ايلنه يوسف ثانى
بن عاشق مخرونكي يعقوب برتمش

وصلو كي طلب قلمغچون ديو حبيم
بن راغبي طلب سني مطلوب برتمش

بر كورن اولور داخي سي كور مكه راغب
هي ينچه لطيف ونجه مرغوب برتمش

جذب اتمكچون كوكلكي اي ليلي خرامم
بو تعتي ديوانكي مجذوب برتمش

## *Miſcellaneous Plate.*

FIG. 1. The Kerkes, or Phœnix, from a painting in a Turkiſh manuſcript. See p. 64.

Fig. 2. Cufick Coin, of ſilver, found in Ireland, and ſent to the Editor by General Vallancey.

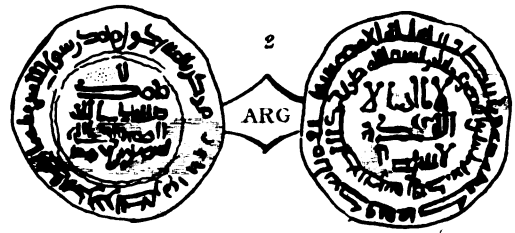
Fig. 3. Ancient Arabick Inſcription on a ſtone (nearly one foot ſquare) preſerved in the Britiſh Muſeum.

Fig. 4. The firſt four lines of a very rare and curious MS. brought from Surat by Samuel Guiſe, Eſq. with many other valuable and ancient works in the Zend, Pehlavi, and Sanſcrit languages, of which an account ſhall be given in the future numbers of theſe Collections. The Manuſcript, of which a ſpecimen is here given, written in Pehlavi and Sanſcrit *, is the *Minokhered*, a title ſignifying the Divine Spirit. The ſubject is a kind of dialogue between perſonages not certainly known; but according to ſome they are the Divine Being and Zoroaſter, who is here, however, only ſtiled

* In tranſlations where the Zend or Pehlavi and the Sanſcrit letters occur in the ſame page, the latter are turned upſide down.

1

2

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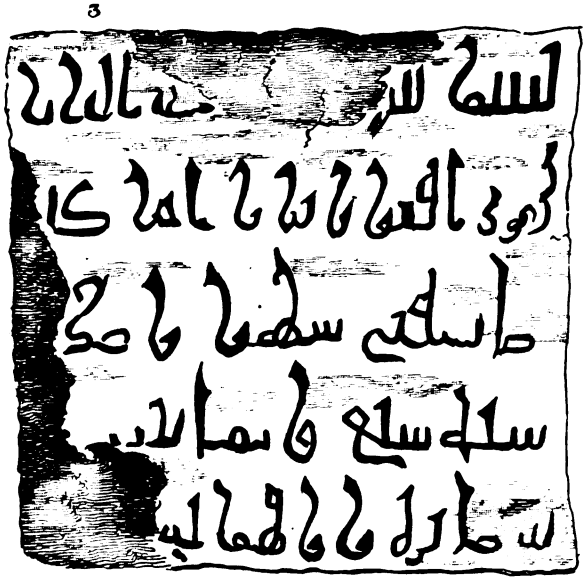

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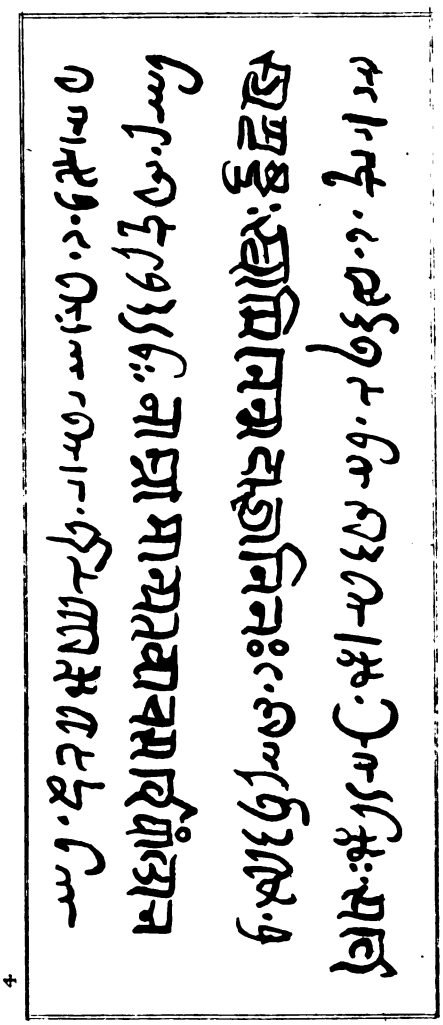

MISCELLANEOUS PLATE

*Danè*, or the *wise man*. According to others, it is only a pure soul consulting the heavenly light within itself; and answers are found to all objections on the subject of religion, moral duties, and laws. M. Anquetil du Perron, in the First Volume (second part) of his *Zendavesta* *, informs us that this work is written in the *Zend* characters, intermixed with *Pazend;* and that the original, said to have been composed in *Pehlavi*, is no longer to be found, at least in India. It appears, therefore, that Mr. Guise's researches have been more successful than those of the learned Frenchman. By whom, or at what time, the Sanscrit translation of this work was made, is not known: but we are told by M. Anquetil du Perron † that most of the versions into Sanscrit from Pehlavi MSS. were made about three hundred years ago, (i. e. 300 years before 1760). This MS. is fairly written, of a quarto form, and contains 296 pages, of which several near the end are entirely Sanscrit.

* Notices xxv. "On croit que l'original du Mino-Khered étoit en Pehlvi: il ne "subsiste plus, du moins dans l'Inde," &c.

† Zendavesta, Tom. I. part 2. Notices v.

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## *Queries, Answers, and Notices.*

Mr. Gibbon, in his History of the Decline and Fall of the Roman Empire, (ch. XXIV. note 61.) informs us that "the native race of "Persians is small and ugly, but it has been improved by the per-"petual mixture of Circassian blood:" in support of this assertion he quotes Herodotus and Buffon. A correspondent desires to know,

how this can be reconciled with the ſtrong paſſage of Ammianus, xxiv. 4. which declares that in Perſia the women were pre-eminent in beauty?—*et in Perſide ubi fæminarum pulchritudo excellit*, &c.

---

*To the Editor of the* Oriental Collections.

SIR,

Permit me to inquire whether the word *Ogre*, which to the youthful reader of our fairy tales conveys the idea of a Giant, hideous and ſanguinary, is not (if any ſuch word there properly be) of Aſiatick original?

I am, SIR, &c.

H. H.

---

*Query for the* Oriental Collections.

There are few circumſtances recorded in hiſtory that ſo much afflict the ſcholar and the antiquary, as the loſs of that ineſtimable library at Alexandria, the books of which, by order of the Khalif Omar, (A. D. 640.) were diſtributed as fuel to the baths of the city, and were ſo numerous, as to ſerve for the heating of them during ſix months. It appears that this circumſtance has found its way into our hiſtories from the Arabick chronicle of *Abulpharaje*, tranſlated by the learned Pocock *. Mr. Gibbon informs us that it is not noticed by Eutychius, Elmacin, Abulfeda, &c. and he therefore is inclined to doubt or deny the fact altogether †. My object in this query is to be informed on what authority Abulpharaje relates the event, and whether any other Aſiatick hiſtorian records the ſame.

I. U.

* Greg. Abulpharaj. Hiſt. Dynaſt. p. 114.

† Gibbon's Decline and Fall of the Roman Empire, ch. li.

*Explanation of the Jewiſh Taliſman (given in the Miſcellaneous Plate of the Fourth Number,* Vol. I. *p.* 383.)—*By the Abbé* CAPERAN.

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Inſcriptionis in ſiniſtrâ parte iſtius Teleſmatis delineatæ ibi datur vera lectio, in quâ litteræ Hebraicæ deformatæ per temporis ſucceſſum, neceſſario reſtituuntur, cuique additur genuina ejuſdem Latina interpretatio.

| | | |
|---|---|---|
| ארבי אל<br>עשה עמי אות לטובה<br>צרתי אלי *in loco* אל לי<br>ראתי אל: | | Curatio *ſeu* ſalus mea Dominus fecit mecum ſignum benevolentiæ: anguſtia mea non *ſupereſt* mihi: vidi Dominum. |
| אשרי כל ירא יהוה: | pſ. 128. v. 1. | Beatus omnis qui timet Dominum. |
| יגיע כפיך כי תאכל: | —— v. 2. | Labores manuum tuarum quia manducabis. |
| בניך כשתלי זיתים: | —— v. 3. | Filii tui ſicut plantationes olivarum. |
| לא תאנה אליך רעה: | pſ. 91. v. 10. | Non accidet ad te malum. |
| כי מלאכיו יצוה לך: | —— v. 11. | Quoniam angelis ſuis mandabit tibi. |
| יברכך יהוה מציון: | pſ. 128. v. 5. | Benedicat te Dominus ex Sion. |
| למען שמו ישוע: | | Secundum nomen ejus *Jeſuah.* |

ANNOTATIONES.

In quatuor primis lineis 34 litteræ numerantur, ſi in loco אלי Ali, legitur אל לי *Al li*, cujus lectio eſt valdè probabilis ut magis obvia contextui, quod obſervationis

operæ pretium eſt. Altera annotatio non deſpicienda conſiſtit in eo quod numerantur infra ſeptem verſus ex Pſalmis decerpti quorum initiales litteræ duo verba Hebræa efficiunt quæ ſic ſe habent: איב לכיל *Aib Lakil*, quæ verba poſſunt interpretari Latinè: *faciam Magos ſeu pythones ad perfectionem*, alias *faciam Magos perfectos*.

איב לכיל *Aib Lakil*, iſtæ duæ locutiones in altero ſenſu verbatim ſignificant *inimicus avari ſeu avaritiæ* ſeu *cupidinis*. Radix כיל, unde לכיל *lakil*, in lexico Buxtorfii exponitur *tenax*, *avarus*.

* Enucleatio quadrati Magici quæ in dextra parte Teleſmatis ſupra dicti inſpicitur, dantis 34 in univerſis ſuis columnis et lineis diagonalibus additione facta numerorum partialium earumdem.

| | | | |
|---|---|---|---|
| ד 4 | יד 14 | טו 15 | א 1 |
| ט 9 | ז 7 | ו 6 | יב 12 |
| ה 5 | יא 11 | י 10 | ה 8 |
| יז 16 | ב 2 | ג 3 | יג 13 |

## ANNOTATIONES.

Numerus 34 conſtat duobus figuris quorum prima addita ſecundæ, habetur numerus ſeptem, (3+4=7.) totidem pſalmorum verſus in alterâ parte, ut ſupra notavimus, numerantur. Quin immò litteræ numerales iſtius quadrati ſeptem verba Hebræa efformant: hæc ſunt iſta verba,

| | | | | | | |
|---|---|---|---|---|---|---|
| גביז | יג | יאה | טחי | יבח | ידד | אטו |
| guibio | ig | iah | teki | iboz | idad | Ato |

### *Interpretatio Latina Earumdem.*

Ars ejus Magica percelebris erit.
Deteget Arcana altiſſimi,
Gloria ejus ſtabilita erit.

* For the diſcovery of the numerical powers in this magick ſquare, the Abbé Caperan acknowledges himſelf indebted to the Honourable Robert Clifford.

THE

# ORIENTAL COLLECTIONS

FOR

APRIL, MAY, AND JUNE,

1798.

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VOL. II. No. II.

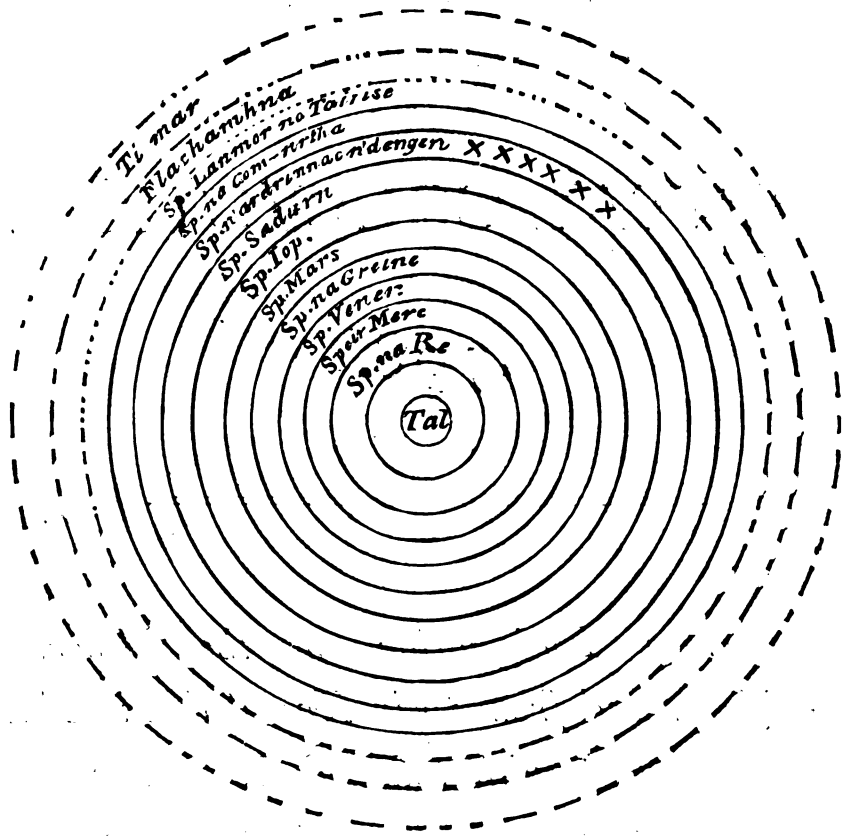
# ORIENTAL COLLECTIONS.

1798.

## *The Oriental Emigration of the Hibernian Druids proved from their Knowledge in Aſtronomy, collated with that of the Indians and Chaldeans—From Fragments of Iriſh MSS. By Lieutenant-General* VALLANCEY, L. L. D. F. R. S. M. R. I. A. *&c.----Continued from* No. I. *p.* 20.

### CHAP. II.

THE following ſcheme is copied from the MS. in Mr. Aſtle's poſſeſſion, to which I have added two other ſpheres, viz. the *Flachambnas* and the *Timor*. In the center is *Talamh*, the earth, תלם.




The names of the ſphere are partly Latin and partly Iriſh; thoſe of Mercury, Venus, Mars, Jupiter and Saturn, are Latin, although we ſhall hereafter find they had Oriental names for theſe planets: that of Venus has been already explained; Jupiter is expreſſed by IOP; in Iriſh *Peitir* is a thunderbolt, whence probably the name Jupiter. IOP may be derived from יפה *yapa*, pulchrum eſſe, as his other name in Iriſh is *Furſa*, i. e. fire.

The word *Speir*, the heavens, a ſphere, an orb, is Chaldean; ספיר, pulchrum, elegans, ſpira, ſphœra; Perſic سپهر (ſipihur)

the celeſtial ſphere, the heavens, and from the celeſtial alphabet uſed by the Chaldeans to mark the conſtellation in the *Saphir*, which were afterwards uſed as numerals, and then as literary characters, the ſame word ספר *Sepher*, came to ſignify writing, numeration, *enumeratio*, *liber*, *epiſtola*, *littera;* and to this alphabet I think Jacob refers, when he bade his children, *read in the book of heaven what muſt be the fate of you and your children:* and Iſaiah alſo compares the heavens to a book rolled up.

Next to Saturn is the *ſpeir n'ardrinnac n'Edengan*, i. e. the ſphere of the high ſtars of Paradiſe, גן עדן *gan h'Eden*, i. e. hortus Eden, Paradiſus, locus & felicitas beatorum poſt hanc vitam. Cœlum, (Buxt.) Arabic عدن *Eden*, Paradiſe; Perſ. *Ginnah* le Paradis (Herbelot.) It is alſo named in Iriſh *Aingan* and *Daingan* (Ar. عين *Ain*, Paradiſe.) *Gort alain*, the garden of joy; *Abhalgors aoibhinn*, the pleaſant orchard; *Lubhgoir ſolamhſach*, the beautiful fruit garden; *Parathais*, the extacy of fruits:—which are all ſynonimous.

Madagaſcar, it is ſaid, was peopled by a colony of Phœnicians: amongſt other words, the natives have preſerved *danghitoi* for Paradiſe. An danghitſi zaie mahita ambracale Zanhar. In Paradiſo nos videbimus continuo Deum. (Catech. Madag. Romæ 1763.)

The celeſtial alphabet being intended to repreſent theſe conſtellations, in which they placed their Paradiſes, or *gardens* of pleaſure, what could be more natural than to name each character after a certain *tree*, which we ſhall ſhew was the caſe, in another part of this

eſſay. Being names of trees, they were all conſonants; and when adopted for literary characters, it became neceſſary to mark the ſound following each conſonant: the Chaldeans did ſo by points below the character; others placed the marks upon the letters, as in the Sanſcrit, Ethiopic, &c.—and this appears to me to be a ſtrong argument for vowel points having been introduced when theſe characters became numerals and letters, that is, with the origin of letters.

The next ſphere is the *Com-artha*, the ſigns of the zodiac, i. e. the ſtationary ſigns; Ch. קום *Kom*, ſurgere, ſtare; אורת *Aorth*, ſignum: as in Gen. 1. 16. שני מארת *Sheni m-aorth*, duo luminaria,—which the paraphraſt explains by *duo ſigna*. In the Gloſſ. Rab. Salam. *Aurtha* is tranſlated *ortus ſtellarum:* from hence I think the Druidical *Airith*, to number, i. e. to caſt up by the ſigns, which were uſed as aſtronomical characters, and afterwars as numerals,—whence Ἀ῎ριθμος; קום *Kom*, ſtatio, locus, ſpatium in quo quis ſtat: the parts of the heavens or airs have the *Kom*, ſtatio (Hutchinſon) Arab. تقويم *takoum*, arcus Eclyptica Zodiaci (Caſtellus.) מקום *mekom*, the Torrid Zone, which is the ſun's ſtation, (Bates.)—Eccleſ. 1. 5. قوم *Kawm*, in Arabic, ſignifies a manſion or dwelling, whence probably *Kawm-ardha*, the halls or palaces, or manſions of the ſun; and قيام *Keam*, ſtatio. *Maſoudi*, an Arabian author, ſays the word *Ardha* ſignifies the Zodiac, but the more ancient Arabs named it *Thoul*. Hence, we find in Iriſh *Comh-ardha* and *Talla-Grian*, the Zodiac, the halls or manſions of the ſun: whence the Perſians named *burja aſuman*, the houſe or ſtation of the ſun.

The Iriſh commonly write it *Comartha ar Neamh*, the ſigns in

the heavens. The adjunct *neam* is probably Sanſcrit, as we find it in the Tibetan. *Nama*, cœlum, (Georgius Alph. Tibet.) *Comhartha* is alſo uſed at this day, as *Cur do comhartha*, put your mark, ſign this paper, which the illiterate peaſant always does with a croſs. Lhuyd has extracted a paragraph from ſome ancient Iriſh MSS. which merits attention: it is in his Archæologia, Tit. x. and was probably a fragment; but as it alludes to the תו *Tau*, ſo often mentioned in Scripture, it is worthy of notice; the words are, *tangadar fos an focailſi bhid gan comhartha ar bioth as Eirin, go Huilidhe, agus ataid an tri phunc accomhalta a ndiaidh cim, do chionn nac bhfuil riachdanachdorra*, i. e. there came alſo a people without marks or ſigns of any kind, out of Iran, to the Jews, and they were marked with three points *united* after that, becauſe there was no neceſſity for more diſtinction.

I have followed Lhuyd and Shaw in tranſlating *Huili*, the Jews. In Vincent's Voyage of Nearchus, we find there was a famous tribe of Arabs named *Beni Huli*; they poſſeſſed the coaſt of Karmania from Gomeroon to Cape Bardiſtan. But I ſuſpect the word was *Huididhe*, a name of the Hundi or Hindoos, according to Poſtellus: "*Hudi* ſeu *Hundi* aut *Indi*, alio nomine dicti ſunt, quaſi Directores "& Judæi, laudatoreſve. Unde doctrina Alcorani quæ partim ex "eorum doctrina, ſicut ex Ægyptiaca & ſacra, eſt conflata, dicitur "*Huda*, id eſt, Directio ſeu Judaitas. Judæos enim crebrò, remota "י *iod*, litera vocat *Hud*.—Hundia itaque ſeu India, eſt tanquam "Judæa Orientalis." (Poſt. de Orig. p. 69.) As the paſſage above quoted cannot refer to Ireland, I have tranſlated *Eirin*, Iran; the word frequently occurs in the ancient hiſtory of Ireland.

The three-pointed ſign, united, is on the forehead of *Creeſhna*, the Indian Apollo, in the eighth Avatar, playing on his pipe to the *Palis* or ſhepherds of *Mathura*, of which a good engraving is given by Mr. Maurice in his Firſt Volume of the Hiſtory of Hindoſtan, from whence the following ſketch is copied.

And, as Mr. Maurice obſerves, it is not unlike the myſtical letter Schin

formerly worn on the head-Phylactery or Tephelim of the Jews.

The next is the *Speir lan-mor no tairiſe*, that is, the ſphere of *great joy and extacy*, or the ſecond Paradiſe; beyond which, the

Druids placed their *Flachamna*, or heaven of heavens (pronounced *flackhoona*, and in vulgar use at this day) this فلاك مينا *flack-mena*, i. e. heaven of heavens, of the Persians, and the فلك افلاك *fuluk' l'aflak*, of the Arabs, by which they mean the highest heaven, the residence of the Omnipotent (Richardson), the *Ti-mor* the great circle, God, of the Druids, (Shaw's Ir. Dict.)—*Speir Tairisi, no speir lanmor*, says our Irish author, is *faicsnehi don talamh mar a dubhramar an Speir lanmor do bheith*, i. e. the sphere of joy or extacy is next the zodiac, i. e. the signs, and it is without stars, as we have said that sphere should be. Is not this the doctrine of the Brahmans?—" May Brahma lead me to the Great " One! (the Ti-mor of the Druids) there the sun shines not, nor " the moon and stars—those lightnings flash not in that place; who " should even fire blaze there? God (the *Ti-mor)* irradiates all this " bright substance; and, by its effulgence, the universe is enlight- " ened." (Liter. of Hindoos, As. Res. Vol. II.)

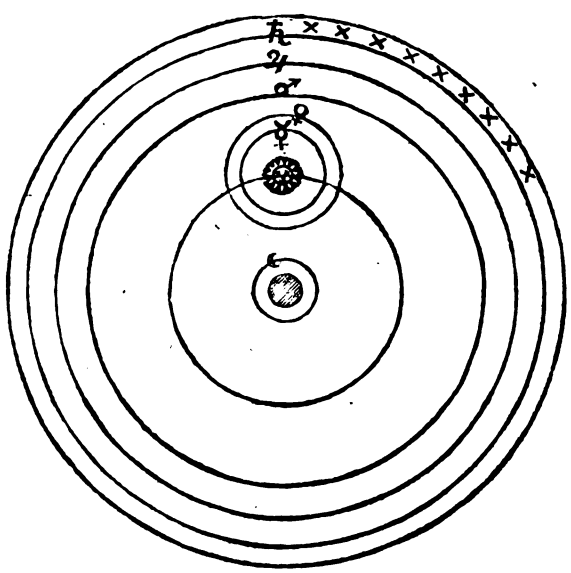
Our Druids, like the Brahmans, reckoned fourteen heavens in all. The *nine* next the earth were called *Nuathack*, plur. Nuathaigh, which translates Heaven: it signifies nine heavens, from *nui*, or *naoi*, nine; and *teac*, a vault, or dome, or cupola. It is the Arabic and Persic نه طاق *nuh-tak*, the ninth heaven, says Richardson, from طاق *tak*, an arched building, vault, canopy, &c. The Jews named this sphere ערבות *Arabot*, cæli supremi ubi Deus thronum habet gloriosissimum. Sphera *nona*.

All these orbs floated, according to our Druids, in Neamhagas, i. e. celestial ether: the Brahmans express it by *Akass*.

The Greek philoſophers admitted many more heavens, juſt as their different hypotheſes required. Eudoxus ſuppoſed 23; Calippus 30; Regiomontanus 33; Ariſtotle 47; and Fracaſtor no leſs than 70.

The ſcheme here preſented agrees with neither the Grecian or Egyptian, and muſt have been imported from India or Chaldæa.

"At what time," ſays the learned Coſtard, "the planets began to be obſerved, is not known; but that they were all diſcovered at the ſame time, is hardly probable. Pliny makes the orbit of Mercury the loweſt: on the contrary, Tully placed Venus loweſt; and with that hypotheſis agreed Archimedes, if Macrobius may be depended on; his words are not very clear, but the Egyptian ſyſtem ſeems to have been, according to his meaning, as in the following figure." (Anc. Aſtron. p. 130.)



*Egyptian Sphere.*

Nor does the druidical ſcheme agree with Ptolemy, who made but ſeven ſpheres.

In all theſe ſyſtems, the earth was placed in the center; I believe it was univerſal with the oriental aſtronomers. Thales, who was a Phænician, (natione fuit Phœnix. Hygin.) placed the earth in the center. His ſcholar and ſucceſſor, Anaximander, taught the ſame, and that it was ſpherical, as was taught in the Iriſh ſchools, which we have already ſhewn.

Pythagoras, who flouriſhed 535 years before Chriſt, famous for his ſtudying in Egypt, and Plato, who did the ſame, both placed the earth in the center.

Anaximander is ſaid to have invented the Gnomon, but Coſtard proves he only introduced the knowledge of it into Greece, it being of Babyloniſh original. Although our Hibernian Druids imported the Chaldee name for a ſun dial, (as will be ſeen under that article) and conſequently knew its uſe, we have no authority to ſay they knew how to calculate an eclipſe. *Thales*, it is ſaid, had calculated an eclipſe of the ſun, but Herodotus tells us, he could not tell the day when it would happen, and only confined himſelf to its falling out within the compaſs of that year. How little the doctrine of eclipſes was underſtood long after this, appears from hence, that in the nineteenth year of the Peloponneſian war, *ignarus cauſæ*, ſays Pliny, Nicias, Athenienſium Imperator, veritus claſſem portu educere, opes eorum afflixit, for every thing was ready, and they were upon the point of ſailing, ſays Thucydides; the moon became

eclipſed, for ſhe was then at the full, upon which the Athenians, looking upon the thing as ominous, perſuaded the generals to ſtop. Nicias too ſaid they ſhould not think of ſtirring till the twenty-ſeven days were paſt, which the Augur had ordered them to ſtay. About the ſame time, likewiſe, we find Athens in deep concern at a ſolar eclipſe.

The next figure in the Iriſh MSS. is copied from Ptolemy, deſcribing the cauſe of eclipſes, wherein there is this remarkable circumſtance; the northern hemiſphere is called *uachtar*, or ſuperior, and the ſouthern *ichtar*, or inferior.

The ancient Indian geographers divide the globe into two hemiſpheres, the ſuperior and inferior. The *ſuperior*, or northern hemiſphere, is the reign of delight, beauty, and abundance, and in it *Indrà*, the God of the firmament, (the Jonn-dara, or Cyclic Belus of the Iriſh Druids) preſides with an army of *Soors*, or good genii, holding his court on the refulgent ſummit, which they denominate *Meru*, by which, in fact, they mean the north pole. (The *Mir* of the Druids, who named it *Mir-gart*, or the head of the pole of the world). The inferior, or ſouthern hemiſphere, that is, the region immediately under them, they repreſent as a body of darkneſs and horrors, inhabited by evil dæmons or Aſſoors. They ſuppoſe the ſovereign of that region to be *Yama*, (the Saman of the Druids) the Indian Pluto, who is alſo judge of departed ſouls, that receive their future doom at his infernal tribunal. (Maurice Hiſt. Hindoſt.)

The Malayan *utara*, i. e. the north, resembles in sound the Irish *uactar*, it is probably a Sanscrit word. The Malayan is indebted to the Sanscrit for a considerable number of its terms. (Marsden, As. Res. Vol. IV.)

The Druidical synonimous name of the north pole, *Mulgari*, is from the Chaldean מעל *mahal* ex על *hal* superior.

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## CHAP. III.

# CYCLES.

### Night—Day.

The smallest cycle of the Hibernian Druids was that of the apparent daily revolution of the sun, reckoning from sun-set to sun-set.

This they named *lilai*, from *liladh*, to turn round, to turn any way; as *go ros lil*, from the beginning of that turn or day, from thence forward; *ro ril an forainm dhe*, they turned his name, i. e. they gave him a nickname: and hence *lile*, the flower called *turn-cap* lily; and *lilam*, I pursued closely, through turnings and windings, round and about.

*Lilai* was at length corrupted to *la*, *li*, *lavi*, a day; plural, *lavina*

and *laoth* *, whence the Greek *geneth-lion*, a birth-day; and the Æthiopic *lathath*, dies; as in *amathath wa lathath*, anni et dies. (Scalig. emend. temp. p. 324.)

In like manner the Hebrew Lexiconists derive ליל *lil* or *lail*, the night, from לל *lal*, to turn round, one turn of the globe: the root, says Parkhust, occurs not as a verb, but the idea is evidently to wind, to turn or move round, or out of a rectilinear course; whence לילים winding stairs: so the LXX. ἑλικτὴ, and vulg. *cochleam*, 1 Kings. vi. 8. Punico-Maltese, *laille*, nox, (Agius.) Irish, *Idaille*, corrupted from *ilaille*, (Lhuyd.)

This space between sun-set and sun-set was divided into *iugh*, labour or day; whence *an iugh*, this day, from יגע *yaga*, laborare; and hence it was named *dua*, *du*, *dae*, *dia* †, words betokening *labour*, and also *light*. Δύη, labor; דוה *duah*, languidus; which the philosophic Druids named also *faigh-iula*, or a turn of *faigh* or *faic*, the horizon, (Arab. افاق *afak*, horizon & apud poetas ipse mundus. Gol.) which poetically signifies the *day*, at the end of which man laid himself down to *noiche* or *nuiche*, i. e. rest; נוח *nouch*, rest, from נחה *nacha*, to cease from labour, *quiescere*; whence *comh-niugh*, rest in a house or dwelling, Hindostan: *comh*, a house, Chald. חומה *choma*; and the sun, *nocht*, *niacht*, that is, *descended* below the horizon; whence *niachtar*, the lower part of the globe,

* Quere the English *lathe*, an instrument to turn with; Irish. *Lith-laoi*, a procession day, a festival, always celebrated in the night. Punico Maltese *liti*, a procession. (Agius).

† Cretenses diem appellasse *dia*, & inde Latinos suum dies accipisse.

in the former chapter; and hence *nocht*, the night; Νύξ πόνων ἄμπαυμα, nox laborum requies.——Nox diem duxerit (Tacitus.) נחת *nachat*, descendit. And then it was *Bé*, translated *night* in the Irish dictionaries; it signifies dark, or the descent of the sun; so Moses uses the word in Gen. 20. 11. joined with the sun, בא השמש and the Arab. بي نور *bé noor*, dark, that is, the noor, or light, was gone, descended.

And God called the day יום *yom*, (i. e. the bustler, the time of action and of labour) and the darkness he called לילה *laila*, (Arab. ليل *leil)* and there was evening, and there was morning on the first day. Gen. 1. 3. Hence *iom* in Irish is prefixed to nouns to signify *action;* as from *raidh*, motion, *iomruidh*, to put in motion; *lan*, full, *iomlanadh*, to fill, &c. &c.

The mode of reckoning time from *nacht*, the night, or descent of the sun, was practised by all the Eastern nations. The Egyptians began their day at midnight; from whom Hippocrates introduced that way of reckoning into *astronomy*, and Copernicus and others have followed him, because the disappearance of the sun happened at different hours, according to the seasons. This method prevails also in Great Britain, France, Spain, and most parts of Europe. The African Numidians did the same. (Bochart, Vol. I. p. 1184.) But in several parts of Germany they still begin their days at sun-setting, and reckon on till it sets again. *Natt* nox. Dies civilis. (Ihre.) Spatia omnis temporis non numeri dierum sed noctium definiunt. (Cæsar de Gallis.)

The Jews alſo began their *Nychthemeron* (a nocte, νυχθημερον ſuum inceperint majores) at ſun-ſetting; but then they divided it into twice twelve hours, as we do, reckoning twelve for the day, be it long or ſhort, and twelve for the night: ſo that their hours continually varying with the day and night, the hours of the day were longer than thoſe of the night for one half year, and the contrary the other; from whence their hours are called *temporary:* thoſe at the time of the Equinoxes became equal, becauſe then thoſe of the day and night are ſo.

Hence the ſpace of fourteen days is called a fortnight; but the Iriſh ſtill preſerve the original word *la*, a night; as *ceathar la deag*, fourteen nights, a fortnight.

All which tends to confirm the words of the inſpired penman Moſes, as quoted in the preceding paragraph. But to what extravagant and wicked ideas has not this text carried the idolatrous philoſophers! The Chineſe begin their day at midnight, becauſe, they ſay, the Chaos was unfolded at that hour. Heſiod ſays that Chaos was the ſon of Erebus and Night, the mother of the Gods; and that is the reaſon the day is reckoned from midnight, *comme pour perpetuer le ſouvenir du* RENOUVELLEMENT *du monde*, ſays a modern French philoſopher,—half Brahmin, half Chriſtian.

## Of GREATER CYCLES.

The fragments of Irish astronomy abound with names for cycles, periods, &c. all Oriental terms, which admit of the strongest proof from whence the Hibernian Druids draw their knowledge in astronomy.

1. Bar. The cycle of a month; whence *Gion-bar*, or *Gion-var*, January; *Faoi-bhar*, February, and hence September, October, &c. and this is probably the Hindu *war*, a day, signifying a revolution of the sun: *Eswara*, the cyclic *Isa*, the moon: (*Eas*, in Irish, the moon.) Bar, a month, proceeds from the Chaldee בראַ *bara*, renovare, applied to the renewal of the moon, synonimous to חדש *Chadas*, novus, recens; whence חודש *chodis*, mensis, quia incipit semper ab innovatione Lunæ, (Buxtorf:) whence the Irish *Ceadeas*, new moon.

The Hebrew word בר *bar*, signifying to *create*, and also to *renew*, to form anew though of *pre-existent matter*, being used by Moses in the first verse of Genesis, viz. "*In the beginning the* "*Aleim* (God) בראַ *bara*, *created*"—gave the Brahmins an opportunity of magnifying the powers of their God *Brahm*, by asserting that he *renewed* the world at certain periods. For, "they believe "that the Universe cannot possibly last longer than seventy Yoogs, "which, when it comes, Brahm does not only annihilate the "whole universe, but even every thing else, as well Angels, souls,

" ſpirits, as infernal creatures. Then he remains in the ſame ſtate " he was in before the creation; but they ſay that after he has " a while reſpired, then he breathes again, and every thing is " created afreſh, as well angels and ſouls, as all other things; but " as for ſpirits, they are no more thought of. Yet for all this, " after ſeventy Yoogs more, all is annihilated again." (Marſhal. Phil. Tran. abridged by Jones, Vol. V. part 2. p. 165.)

This is confirmed in the Geeta, p. 94. " They who are ac- " quainted with day and night, know that the day of Brahma is " a thouſand revolutions of the Yugs, and that his night extendeth " for a thouſand more; as, on the coming of that day, all things " proceed from inviſibility to viſibility, ſo on the approach of that " night, they are all *diſſolved* in that which is called inviſible: even " the *Univerſe* itſelf, having exiſted, is again *diſſolved;* and now " again, on the approach of Brahma's day, by the ſame over-ruling " neceſſity, it is *re-produced**."

*Brahm*, the Great One, is the ſupreme, eternal, uncreated God of the Hindus—*Brahma*, the firſt created Being, by whom he made, and governs the world. Hence Mr. Maurice very properly derives theſe names from בר *bar*, to create, to renew: but with the Druids this word implied a cycle or turn, as *bara-roth*, a wheel-barrow, &c. &c. *bar-labhra*, a parable, &c.

* The Banians ſay that the world has been thrice deſtroyed; by a deluge, by wind, and by an earthquake; and that it will ſoon be deſtroyed by fire. (Lord.)

Nec perit in tanto quicquam, mihi credite, mundo:
Sed variat, faciemque novat, nascique vocatur.

OVID. MET. L. XV. *f.* 4.

Hence the Irish noun *breith*, in the compound *nua-bhreith*, the Metempsychosis of the Druids; and this, I believe, is the *Baal Berith* of the Shechemites, Judg. 8. 33. the God of revolutions or cycles, and not of purification, as Parkhurst thinks. From this word בר *bar*, applied to the moon, is the Chaldean הבר *hober*, an astronomer, an observer of the revolutions of the moon and stars, *observator & contemplator syderum*, which the Lexiconists say is not a Hebrew word, but derived from the Arabic. From hence the Irish *Obair*, an observer of any kind, and *abar**, to relate, to declare; and hence I think that famous Druidical observatory, *Abery*, in England, owes its name: of which hereafter under the article *Phenicshe*.—Arab. حبر *habar*, signavit, notavit, manifestatus & revelatus fuit; as a noun, signum; حباري *habary*, nomen avis magnæ. (Gol.)

The number *seven* has been esteemed sacred by the Eastern Pagans, from the earliest accounts of their religion and customs. The

* Hence *Abaras*, a manifestation, a poem, a work of meditation and study, a ready and pithy answer, not to be controverted. Whence *Abiris*, the famous Hyperborean; Suidas makes him a Scythian; he was probably an Indo-Scythian or Hibernian Druid, skilled in astronomy. It is said that *Apollo* gave him an arrow: he renewed the alliance between his countrymen and the inhabitants of the island of *Delos*, where Apollo, or the *God*, appeared to him: *Duille* in Irish is God; the God of the elements, says O'Brien. Suidas says he wrote also of the generation of the Gods. Toland supposes he was a Druid from the Hebrides, or western islands of Scotland, which was peopled by a colony of Indo-Scythians, or Aiteac Coti, as well as Ireland.

Hibernian Druids never pronounced the word, calling it *mor-ſeiſior*, the great ſix, although *ſeat* or *ſoith*, now written *ſeacht*, was an original term for *ſeven*, meaning a ſmall cycle or period; whence *ſeacht mainne*, a week, i. e. ſeven reckonings of ſolar light: for, as Parkhurſt obſerves, מני *Meni*, was a name under which the idolatrous Jews worſhipped the material heavens. This ſeems a very expreſſive and ancient attribute, and was probably an Egyptian one: (See Jerome on Iſa. 45. 11. as cited by Martinius Lex Etym. at *Menſa fortuna.)* Hence *Mann*, in old Iriſh poems, is ſometimes uſed to expreſs the Deity and ſometimes the heavens. *Soth* is an ancient name for the Sabbath: chez les anciens Orientaux le nom de la fête qu'ils nomment Sabbath & qui s'ecrivoit *Soth*. (Boulanger.)

This veneration of the number ſeven with the Pagans aroſe, in my opinion, from the Divine command to the Jews to obſerve the ſeventh day, the ſeventh week, the ſeventh month, the ſeventh year, and the ſeven weeks of years; of which we know neither the ſpirit nor the motive: the law of Moſes points out no cyclic idea, and militates againſt all Rabbinical traditions of the fatality of the number ſeven. Still have theſe Rabbins borrowed of the Pagans their idle ſtories of ſeven ſucceſſive renewals of the world, and that each will laſt ſeven thouſand years, and the final period will be forty-nine thouſand. The Cabiliſts ſay that our world is the ſecond, becauſe the firſt letter ב (B) in Geneſis expreſſes the number *two* (Baſnage.) Others ſay there are to be ſeventy generations from the deluge, but they carefully conceal what they mean by a generation. Even Auguſtin, who condemns the Pagans for their idle cyclic calculations, does not heſitate to ſay, that the Meſſiah has finiſhed the fifth age,

that we are in the ſixth, and that the diſſolution of all things will happen in the ſeventh, (Civ. Dei. l. 22. c. 30.) others ſay in 7777. The Japoneſe place their God *Amida* on a horſe with ſeven heads, as a ſymbol of the 7000 years the world is to laſt: to ſhew he is the God of cycles, he is crowned with a golden circle of the Zodiac. It is therefore not ſurpriſing that the Brahmins, and all other Pagan nations, have a period of ſeven days, or a week, and their great period of ſeventy Yoogs. All proceed from a vicious interpretation of the writings of the divine penman Moſes.

The Caherman Nameh of the Perſians relates, that *Simorg Anka*, or the Pœnix, being aſked his age, replied, " this world is very " ancient, for it has been already ſeven times repleniſhed with beings " different from man, and ſeven times depopulated. That the age " of Adam, or the human race in which we now are, is to endure " ſeven thouſand years, making a great cycle: that himſelf had " ſeen twelve of theſe revolutions, and knew not how many more " he had to ſee. See Aonac and Phenicſhe.

Hence alſo the Hebdome of the Greeks, or ſeventh day in honour of Apollo:

— — — — — — — καὶ ἑβδόμη ἱερὸν ἦμαρ,
Τῇ γὰρ Ἀπόλλωνα χρυσάορα γείνατο Λητώ. HESIOD.

For ever ſacred is the ſeventh morn;
For Phœbus then was of Latona born.

From the ſame confuſed ideas of the Trinity, the Pagans had the like veneration for the number *three* and its multiples; of which in its place.

Of the Hebrew בר *bar*, to create, the Perſians formed باري *barè*, God, the Creator, and of دور *duwir*, a cycle, داور God: ſo the Druids formed their *Bar-ceann*, God, i. e. head or chief of the creation, or of all cycles. In like manner, of *Uile*, firſt principle, they formed *Duille*, and in the plural *Duilleav*, God, that is, the *Di* (God) of the *Uilleav* elements. (O'Brien's Dict.)

The Perſians call the glory of the Supreme Being جلال الله *jellali Allah*, the glory of God; and ſay, that one ray of this divine glory reduced Mount Pharan in Arabia into duſt, and diſſolved into water the هيولا الاولي *heyuela al auely*, or the *firſt ſubſtance* that was created to *form* the world. ولي *uely*, in Perſic ſignifies firſt principle, root, origin; ſo *Uille* in Iriſh, as *cuig d'uilleav*, the five elements; in which, like the Brahmins, they included attraction or *Aid*; whence *Aide*, vapour, becauſe attracted by the ſun, or rarified by heat; whence one of the names of God, with the Brahmins, ſays Sir William Jones, is *Aditya*, the attractor. All theſe names revert to that ſchool of idolatry and Aſtronomy, Chaldea, viz. איד *Aid*, vapor, ignis, titio.

This fifth element is repreſented by our Druids by a ſquare, ſuſpended between the four other elements, in the former plate of the engraving in the Mithratic Cave of New Grange. In the Gypſy language *Dewla* is the name for God; and the Chaldee דחל *dahal*,

Deus, numen; whence the Druidical word *Deil-tre*, an idol, is not far diſtant; in the Chaldee plural טיהרין *tiharin*, Demones.—From *Aide*, vapour, the Druids formed *Ceal-aide*, the vapour of *Ceal*, heaven, Ch. חלל *Chall*, concavum; Samarit. *Challa*, cœlum, quod concavum; and hence the Engliſh *cloud*,—etymology unknown, ſays Johnſon.

Aſtronomy was the parent of all idolatry: all their deities were *Cyclic*. Cycles was the grand myſtery of all their religion. In continual dread of the deluge, they pretended to foretell the future diſſolution of this world by idle and vain aſtronomical calculations. Hence the initiated ſwore by the cycles of the ſun, moon, and planets. "Omnes, qui inciderint, adjuro per ſacrum ſolis *circulum*, "inæquales lunæ curſus, reliquorumque ſiderum vires et ſigniferum "circulum, ut in reconditis hæc haberent, nec indoctis aut profanis "communicent, ſed præceptoris memores ſint, eique honorem re-"tribuant." (Selden de Dis. Syr.—from Vettius Valens.)

[*To be continued.*]

## *Extract from the Turkish Manuscript, described in* Vol. I. *p.* 134.

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حكايت روايت اولنور كه ينه دريای قرقيسا ده بر
واردر آكه ارسلان اغزی ديرلر عجم دلنده دهن شير
ديرلر جميع دريادە يوسك يريو قدر ديرلر اندن اشاغی
واقع اولان صويه مردابه ديرلر اصلا اندن اوته كيمسه و ازمز
زيرا هركمی كه انده دوشه بهر حال غرق اولوب خلقی
هلاك اولور و متاعلری تلف اولور پس اول دهن شير
ديدكلری يرده توجدن بر مناره واردر آبوك اوستنده بربت
قومسلر در قامتی بر آدم بويی قدر در اياغ اوزرده ديكلمش
طورر اول بتی اوستاد شويله اتمشدر كه روزكار است
كچه اللری حركت ايدوب بوندن اوته كتهر ديو اشارت
ايدر زيرا آنی كچن كمی سلامته چقماز يكجيلر اول
بتی اراقدن كوردكلری كبی ترارك ايدوب اندن اوته
كچمزلر ويانده دخی اوغز امزلر بلكه آردلرينه دونرلر

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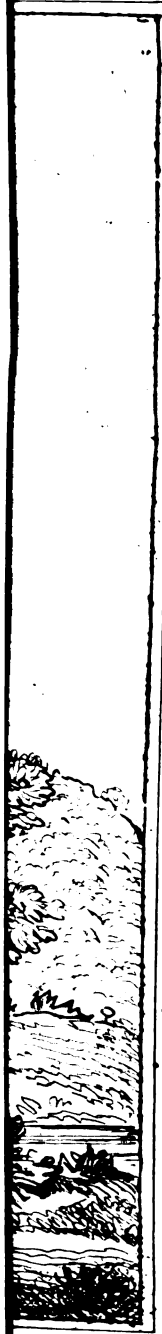
"It is related that in the sea of *Karkisa* there is a certain place called in Persian *Dehan-i-Sheer*, or the lion's mouth, which is said to be the highest place on the borders of this sea. A river which comes from beneath this place is called *Murde-ab*, or the *dead water*.

PA. 123.



They ſay that no ſhip can go beyond this place, for that whatſoever veſſel falls into this gulph is altogether overwhelmed, the men periſh, and the goods on board are loſt. On which account a pillar of bronze has been erected in the place, called "The Lion's Mouth," on which is placed an idol of human form ſtanding on its feet.—The artiſt has ſo conſtructed this ſtatue, that whenever the wind blows, it moves its hands, as it were to point out, "Go not any "farther, as any ſhip which paſſes this ſpot ſhall not eſcape."—As ſoon as the ſailors behold this ſtatue, they proceed not any farther, nor go near the ſide where it ſtands, but immediately return."

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## *View of* JAFFERABAD, *near Chittagong.*

THE villa called *Jafferabad*, of which a view is annexed, (taken from an original ſketch in the collection of Lady Jones) is ſituated near Chittagong (or *Chatigam)* in Bengal, called by the Mohammedans *Iſlamabad.*

At this villa Sir William Jones reſided from the month of February to the end of May, in the year 1786. The mention of this minute circumſtance will probably recall to the reader's memory the following paſſage from Dr. Johnſon's Life of Milton.

"I cannot but remark a kind of reſpect, perhaps unconſciouſly "paid to this great man by his biographers: every houſe in which "he reſided is hiſtorically mentioned, as if it were an injury to "neglect naming any place that he honoured by his preſence."

## از پند نامه شیخ فریدالدین عطّار

---

حمد بي حد آن خداي پاک را
انکه ایمان داد مشتي خاک را

انکه در آدم دمید او روح را
داد از طوفان نجات او نوح را

انکه فرمان کرد قهرش باد را
تا سزایي داد قوم عاد را

انکه لطف خویش‌را اظهار کرد
بر خلیلش نار را گلزار کرد

آن خداوندي که هنگام سحر
کرد قوم لوط را زیر و زبر

سوي او خصمي که تیر انداخته
پشهٔ کارش کفایت ساخته

## *The First Chapter of the* Pend Nameh *, *or Book of Moral Counsels, by the Sheikh* Ferid'eddin Attar----*Translated from the Persian by* W. Ouseley, *Esq.*

INFINITE praise to GOD, the most pure,—
To him who gave faith unto (Man) a handful of clay. (A)

To him who breathed his holy spirit into Adam,
And saved Noah from the deluge. (B)

To him who gave the powers of his vengeance to the wind,
That it might inflict due punishment on the tribe of *Ad.* (C)

To him who displayed his kindness and favour
Unto *his Friend* (D), and changed fire into a bed of roses.

To the Lord, who, in the morning season,
Utterly overthrew and confounded the fellow-citizens of Lot. (E)

Should any adversary presume to shoot his arrow against the Lord—
He has rendered even the little gnat (F) able to destroy him.

* A small moral work, bearing the same title, and ascribed to the celebrated poet *Sadi*, has been published at Calcutta, with an ingenious English version.

انکه اعدارا بدریا در کشید
ناقه‌را از سنگ خارا برکشید

چون عنایت قادر قیوم کرد
در کف داود اهن موم کرد

با سلیمان داد ملک و سروري
شد مطیع خاتمش دیو و پري

از تن صابر بکرمان قوت داد
هم از یونس لقمهٔ با حوت داد

آن یکي‌را آره بر سر مي نهد
دیکریرا تاج در سر مي نهد

اوست سلطان هرچه خواهد آن کند
عالمي‌را در دمي ویران کند

هست سلطاني مسلّم مرورا
نیست کس‌را زهرهٔ چون و چرا

آن یکي را کنج نعمت میدهد
دیکررا رنج و محنت میدهد

آن یکي بر تخت باصد عزّو ناز
دیکري کرده دهان از فاقه باز

He, who drew down his enemies (G) unto the ſea,
And brought a ſhe camel out of the hard rock. (H)

When the Almighty was pleaſed to beſtow aſſiſtance,
In the hand of David, he changed iron into wax. (I)

Unto Solomon he gave dominion and mighty power:
*Deeves* and *Peries* were obedient to his ring. (K)

From the body of the *patient man* (L) (Job) he gave nouriſhment to the worms:
And made Jonas, in like manner, a mouthful to the fiſh. (M)

He places a *ſaw* (N) upon the head of one of his ſlaves,
And a diadem upon the head of another.

He is the Supreme Ruler—all that he wiſhes, he does:
The univerſe, in a moment, he can deſtroy.

His empire is free, and ſecure unto him:
No one poſſeſſes the power of knowing how or in what manner.

He gives unto one treaſures and ſtores of good things,—
To another he aſſigns labour and affliction. (O)

He places one perſon on a throne, with an hundred dignities and luxuries,—
Whilſt he ſuffers another's mouth to gape from hunger and diſtreſs.

آن یکي پوشیده سنجاب و سمور
دیکري خفته برهنه در تنور

آن یکي بر پستر کمخا و نخ
دیکري بر خاک خواري بسته یخ

آن یکي را زر دو صد همیان دهد
دیکري در حسرت نان جان دهد

طرفة العیني جهان بر هم زند
کس نمي یارد که اینجا دم زند

انکه با مرغ هوا ماهي دهد
بندگانرا دولت شاهي دهد

بي پدر فرزند پیدا او کند
طفل‌را در مهد گویا او کند

مردهٔ صد ساله‌را حي میکند
این بجز حق دیگري کي میکند

صانعي کز طین سلاطین میکند
نجم‌را رجم شیاطین میکند

از زمین خشک رویاند گیاه
اسمانهارا هم او دارد نگاه

He clothes one perſon in rich garments of ermine and of ſable,
And cauſes another to lie naked near ſome ſtove or furnace.

He places one on cuſhions of the fineſt Damaſcus ſilk,
And ſuffers another to be frozen on the cold earth of abject miſery.

To one perſon he gives two hundred purſes of gold,
Whilſt another conſumes his life in longing for a morſel of bread.

In the twinkling of an eye he can confound the world—
There is not any who can breathe here (without him.)

He who gave fiſhes as food to the birds of the air,
And to his ſlaves (men) power and dominion.

He who cauſed a Son to be brought forth without a father, (P)
And gave an infant in the cradle the power of ſpeech. (Q)

He reſtored to life one who had been dead an hundred years.
Who, but the Almighty God, could do theſe things?

That only artiſt, who forms emperors from clay,
And has made the ſtars wherewith to deſtroy (R) the devils.

From the dry earth he cauſes the graſs to ſpring up:—
He alſo is the keeper of the heavens.

## ILLUSTRATIONS.

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(A) According to ſome Mohammedan traditions, Man was firſt formed from ſeven handfuls of different coloured clay: whence the variety of complexions. *Adam* is derived by ſome from the Hebrew אדם *rubeſcere*, becauſe the clay of which he was formed is ſaid to have been reddiſh.

(B) See the ſtory of Noah at length in the Koran, سورة هود Chap. 11th. سورة نوح chap. 71, &c.

(C) The tribe of *Ad* was very powerful amongſt the ancient Arabians, but deſtroyed for their infidelity by a piercing wind, which continued inceſſantly for ſeven days and ſeven nights—from Wedneſday to Wedneſday. Koran سورة القمر chap. 54.

انّا اَرْسَلْنَا عَلَيْهِمْ رِيحًا صَرْصَرًا فِي يَوْمٍ
نَحْسٍ مُسْتَمِرٍّ تَنْزِعُ النَّاسَ كَأَنَّهُمْ
اَعْجَازُ نَخْلٍ مُنْقَعِرٍ

"Verily, we ſent againſt them a roaring wind on a day of con-
"tinued ill-luck: it carried men away as though they had been
"roots of palm-trees forcibly torn up." (Sale.)

(D) It is ſaid that Abraham, who is emphatically ſtiled خليل or *the friend of God*, having been thrown by order of Nimrod into an immenſe fire, the cords only were conſumed, with which he was bound, and the pile became to him as a delightful garden. Koran, سورة الانبيا chap. 21.

قُلْنَا يَا نَارُ كُونِي بَرْدًا وَ سَلَامًا عَلَى إِبْرَاهِيمَ

"We ſaid, O fire, be thou cold, and a preſervation unto Abra-
"ham." (Sale.)

(E) Literally, the *people of Lot*, the inhabitants of Sodom and the neighbouring cities, whoſe deſtruction is related in the Koran, سورة الحجر chap. 15.

فاخذتهم الصيحة مشرقين فجعلنا عاليها سافلها و امطرنا
عليهم حجارة من سجيل

"Wherefore a terrible ſtorm from heaven aſſailed them at ſun-riſe,
"and we turned the city upſide down, and we rained on them ſtones
"of baked clay."

So is this paſſage tranſlated by the learned Sale, whilſt Maracci (Vol. II. p. 383.) renders it thus, *Suſtulit ergo eos clamor (Gabrielis) ad ortum ſolis pervenientes*. According to which, M. Savary, in his French verſion, has *Au lever du ſoleil le cri de l'ange*, &c.—I have examined two fine MS. copies of the Koran in my own poſſeſſion, both containing a Perſian tranſlation, written in red ink,

between the lines of the Arabick text. They agree with Maracci, rendering the word صيحة *clamor*, *vox*, &c. one having بانك the other صوت — And it is to be remarked that Mr. Sale himſelf tranſlates the ſame word (which occurs a few lines after) by *a terrible noiſe*.

(F) Nimrod having attempted to aſcend into the heavens and make war upon God, was puniſhed by a ſwarm of gnats, which deſtroyed his impious ſubjects; and one of thoſe creatures entering at the noſtril or ear of Nimrod, penetrated to his brain, and gave him the moſt excruciating torture.

(G) Pharaoh and his army drowned in the Red Sea. See the Koran, chap. 7, سورة الاعراف ch. 10, سورة يونس and ch. 20, سورة طه

(H) The Thamudites, an infidel race, requiring a miracle of the prophet *Saleh*, he cauſed a ſhe camel, big with young, to come forth from the heart of a rock. See the Koran, chap. 7, سورة الاعراف The Thamudites dwelt between Hejaz and Syria. See Pocock's *Specimen Hiſtoriæ Arabum*, 37.

(I) The learned D'Herbelôt (Bibl. Orient. Art. Daoud) mentions a tradition, that the iron which David uſed in making coats of mail, became in his hands as ſoft as wax. (Theſe coats of mail are alluded to in the Koran, chap. 21, سورة النبيا). Monſr. D'Herbelôt quotes on the ſubject of this tradition the Tarikh Muntekheb. But it is found in a much more ancient and valuable

chronicle, the *Tarikh Tabari*, which, in the hiſtory of David, has the following paſſage:

پس خداي تعالى اورا بفرمود كه زره كن از آهن و
پش از ان كسي زره نكرده بود و خداي عزوجل آهن در
دست داود نرم كرد همچون خمير و اورا بياموخت كه حلقه
كن و چكونه بر همديكر وصل كن

"Then the Lord commanded him to make coats of mail of "iron; before that time none had made coats of mail; and the "Almighty cauſed the iron to be ſoft as dough in the hands of "David: and he taught him to make the rings, and how to join "them one within another."

The uſe of ring-armour in the Eaſt is, I believe, a cuſtom of the moſt remote antiquity.

(K) The power given unto Solomon of governing the winds, the dæmons, &c. is mentioned in the Koran, ch. 21, سورة النبيا and ch. 38, سورة ص The ring, on which his wiſdom and kingdom depended, is the ſubject of various traditions among the Mohammedans: one curious anecdote concerning it is related by Sale in his notes on the 38th chapter of the Koran.

(L) انا وجدناه صابرا "*Verily, we found him a patient man.*" Sale. Koran, ch. 38, سورة ص The ſtory of Job is alſo mentioned, ch. 21, سورة النبيا

(M) Koran, ch. 37, سورة الصافات

فَالْتَقَمَهُ الْحُوتُ وَ هُوَ مُلِيمٌ

"And the fish swallowed him, for he was worthy of reprehension."
Sale.

(N) The word اره which is literally translated a *saw*, may here perhaps signify some instrument of torture, fastened on the heads of criminals. King Gemshid is said by some Persian writers to have been cut in two by a saw applied to the crown of his head.

(O) This and the four couplets which immediately follow, allude to the inscrutable deeds of the Almighty, who, for his own most wise and just purposes, allows amongst men this unequal distribution of worldly enjoyments.

(P) The immaculate conception of the Virgin Mary is implicitly believed by the Musulmans.

(Q) This alludes to a circumstance in the history of Joseph, to whose innocence an infant in the cradle is said to have borne witness, when the wife of his master accused him before her husband. This tradition, however, must be taken on the authority of the commentators, for the Koran, chap. 12, سورة يوسف only says,

وَ شَهِدَ شَاهِدٌ مِنْ اَهْلِهَا

"And a witness of her family bore witness." Sale.

(R) Literally *to ſtone them*, alluding to a tradition, that the Devils who endeavour to climb up into the twelve ſigns of the zodiack are driven away with ſtars, as with ſtones. The Mohammedans ſuppoſe thoſe ſtars which ſometimes appear as if falling, or ſhooting along the ſky, are darted by the Angels at thoſe inquiſitive dæmons, who would pry into the ſecrets of the heavenly ſphere. See the Koran, ch. 15, سورة الحجر

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## *Remarks on the Eaſtern Origination of Mankind, and of the Arts of cultivated Life----By* GRANVILLE PENN, *Eſq.* F. S. A. *Continued from* No. I. *p.* 83.

THE Perſian Targum, which Walton has printed in the fourth volume of his Polyglott, apprehends the paſſage in the ſame ſenſe as the Chaldee paraphraſe and Joſephus. "*Fuit* UNIVERSUS POPULUS TERRÆ *unius ſermonis et verborum uniuſmodi. Et* POSTQUAM REMOVISSENT MANSIONEM SUAM *invenerunt vallem in terra Shinaar, et reſederunt ibi.*" The character of this commentary Walton thus repreſents: "Ex hujus paraphraſis cum aliis verſionibus collatione, multum utilitatis exſurgere facile percipiat lector Chriſtianus; cum *textum Hebræum plerumque feliciter exprimat*, verumque lectionum locique ſenſum conſenſu ſuo corroborat *."

In the eaſy and natural expoſition of the terms of the record here

* Vol. I. p. 102.

asserted, we perceive the entire consistency of the great historian, and discern the connection between all the parts of his narrative, in Gen. viii. 4. ix. 20. x. and xi. 1, 2. For, in the first of these passages, he specifies the place in which the fathers of the future race landed from the ark, and formed their *first establishment*;—in the second, he represents the beginning of their agricultural occupations in the soil on which they inhabited;—in the third, he enumerates the first families issuing from the sons of Noah; and takes occasion to advert to the eventual residence of their descendants;—and in the last, he very naturally proceeds to record their *first removal* from the ancient patriarchal seat.

Nor are those above pointed out the only passages in which we find the LXX. ascribe to the word קדם a notion of *the East*, when, in fact, no such idea is intended by the sacred writer. Thus, in Psalm lxviii. 33. ψαλατε τῳ θεῳ τῳ επιβεβηκοτι επι τον ουρανον του ουρανου ΚΑΤΑ ΑΝΑΤΟΛΑΣ—so rendering the words בשמי שמי־קדם—which are properly rendered by Schmid "*super cælo cæli* ANTIQUITATIS," conformably with our version. A similar obtrusion, therefore, of a *geographical* reference in the passage of Genesis that we have examined, where the writer designed to express no other relation than of *time*, is that which has misled so many even of the most distinguished investigators of antiquity, who have paid respect to the Mosaic history. Thus, among other great names, I am constrained, by the argument I have undertaken, to instance the excellent author of the justly celebrated *Analysis of Ancient Mythology*, who is induced to conjecture of *two distinct series of events*, when, in reality, I can find but *one* recorded. "It is my opinion,

" (ſays he) that there are two events recorded by Moſes; Gen. x. " throughout; and Gen. xi. 8, 9. One was a regular migration " of mankind *in general* to the countries allotted to them; the " other was a diſperſion which related to *ſome particulars* *."

But this hypotheſis, to which the conſecrated error of the Greek interpreters very naturally gave riſe, will, I think, yield to a deliberate expoſition of the original terms; and I cannot but cheriſh an humble hope, that the learning and candour of that great champion of ſacred truth will, upon a full appreciation of its merits, approve the explanation which is here defended.

It is impoſſible in this place to expoſe all the weighty reaſons which give me the confidence neceſſary for differing from ſo great a writer in the particulars of the hiſtory now before us: I ſhall therefore only briefly mention two. The firſt, becauſe the argument which he maintains in the beginning of his third Volume, reſts entirely on *the aſſumption*, that the word מקדם relates to *place*, without any preliminary examination of the other ſignifications of that word; whereas, if that poſtulate be refuſed him, and the critical teſt applied, I am impreſſed with the conviction that it will be found to relate wholly to *time*. My ſecond reaſon for diſſent is derived from that learned author's own interpretation of Gen. xi. 1, 2. " *And* EVERY REGION *was of one lip, and mode of ſpeech.* " *And it came to paſs, in the journeying* OF PEOPLE *from the Eaſt,* " *that they found a plain,*" &c. By this verſion he diſſolves the connection preſerved by our tranſlators between the clauſes, which

* *Analyſ. Anc. Myth.* Vol. I. p. 54. Note.

they correctly render, "ALL THE EARTH"—and "*as* THEY *journeyed.*" But his interpretation cannot, I apprehend, maintain itſelf before the original text; for though we ſhould concede to him that כל־הארץ may be rendered, "*every region,*" yet we cannot allow נסעם, by any conſtruction, to ſignify "*the journeying* OF PEOPLE;" becauſe the final ם is, in effect, a relative pronoun plural, whoſe antecedent is כל־הארץ, taken as a noun of multitude. It is rendered moſt literally by Simon, "*to* profiſciſci *eorum,*" i. e. "*omnis terræ;*" *the journeying* OF THEM, i. e. *of all the Earth.* This *journeying*, therefore, is that of the *plurality of perſons* indicated by the antecedent phraſe of כל־הארץ, "*all the earth:*" and this being granted, (which cannot be refuſed without ſetting aſide all grammatical order and relation) it will follow, that the journeying in Gen. xi. 2. was that of the whole of the human race then exiſting upon the earth, or, by a natural metonymy, and common in Scripture, "the journeying of all the earth." But the *ninth verſe* rivets the argument; in which it is expreſſly declared, that the parties concerned in the expedition and its failure were כל־הארץ—*omnis terra*—that is to ſay, the very ſubjects introduced in the *firſt verſe*, and of whom the whole ſubſequent adventure is predicated. To give, not only different, but oppoſite and contradictory ſenſes to כל־הארץ, *omnis terra*, in verſe 1. ויהי כל־הארץ שפה אחת, *Et erat* OMNIS TERRA *labium unum;* and in verſe 9. בלל יהוה שפת כל־הארץ, *Confudit Jehovah labium* OMNIS TERRÆ,—cannot, I think, be warranted by any thing naturally *ariſing out of* the contents of this moſt ſimple narrative. The whole of this point is learnedly diſcuſſed, and fully eſtabliſhed, by Perizonius; who, though he falls into the common

error of raiſing an hiſtorical argument upon no more ſecure foundation than an aſſumption, that מקדם relates to *the Eaſt*, yet clearly diſcerns, and as clearly demonſtrates, that the כל־הארץ, *all the earth*, in verſe 1, whoſe ſpeech was uniform, muſt be the ſame as the כל־הארץ, *all the earth*, in verſe 9. whoſe ſpeech was confounded *. And if he had taken the trouble to inveſtigate the force of מקדם, and had not been haſtily drawn into the vortex with thoſe who refer it, without examination, to *place*, he would, not only have vindicated an important part of the argument, but have alſo eradicated the *only cauſe* of controverſy, which conſiſts in the miſinterpretation of that word. For, being explained with relation to *place*, a new theatre for hiſtorical action is ſuddenly created, for which it is neceſſary to find actors; and the former ſcene of Armenia is forgotten, in the ſudden tranſport of the imagination to the other ſide of Aſia, and to the events there ſuppoſed to be tranſacting. But if, before this violent traverſe takes place, the intellect is permitted quietly to diſcern, that the hiſtorian only *continues his report*, and proceeds to ſhew what was FIRST OF ALL DONE by the new race of man, when population had had time to extend in numbers; then the judgement will be convinced, that no ſuch tranſition of thought is neceſſary for interpreting the hiſtory; and that the whole arrangement of a *weſtern retrogradation* is a *compound error*, iſſuing naturally enough out of the *ſimple error firſt admitted*, by attributing to *place* that which belongs excluſively to *time*.

If we now take a general view of the hiſtory before us, we

* *Origines Babylonicæ*, c. viii. p. 101, &c.

ſhall be able to infer it thus from the purport of the record.—That Noah and his ſons were firſt eſtabliſhed, after the retreat of the waters, upon the heights of Armenia, where they employed themſelves in cultivating a fertile ſoil *, and in tending the cattle which they had ſaved in the ark. There, the heads of the new world revived the arts of life that had been for ſome time ſuſpended; and called forth and imparted to the new race, the experimental knowledge which, for ſo many ages, had guided the ancient one. There, likewiſe, they rectified the obſervations of practical aſtronomy, by which the characters of time were to be commonly diſtinguiſhed, and adapted their former experience to the latitude, climate, and novel circumſtances of the ſituation into which they were thrown. From this center, as their numbers increaſed and grew to manhood, the borders of the neighbouring diſtricts could not fail to be explored, both on the northern ſide of the mountains, towards the

* It may be well, for obvious reaſons, to remark in this place, that although Tournefort did not meet with *the olive tree* in theſe parts, when he viſited them in the beginning of the preſent century, it is nevertheleſs inconteſtible, that it was a native plant in the neighbourhood of Araratia, not only as late as the days of Strabo, who was born in the vicinity of Armenia, and who flouriſhed about the time of Chriſt; but alſo many centuries afterwards. This is manifeſt from the Armenian geographer himſelf, who, deſcribing the province on the north-eaſt of Ararat, ſays, "Utia is ſituated upon "the weſtern bank of the Araxes, between Arſacha and the river Cyrus, or Kur:— "Olives and cucumbers *grow here*." Moſis Chorenenſis *Geographia*, p. 361. This writer is ſuppoſed by the learned La Croze (*Theſ. Epiſt.* Tom. III. p. 281.) to have lived in the ninth or tenth century of the Chriſtian era. There are few parts of the inhabited earth of which we are more completely ignorant than of the country lying between thoſe two rivers; it is very poſſible, therefore, that a more intimate acquaintance with it might inform us, that the olive ſtill continues to vegetate in the vicinity of Ararat.

beautiful territories, but variable climate, of Georgia; and on the ſouthern ſide, towards the ſultry plains, but the clear and ſerene atmoſphere, of Meſopotamia. Seduced, at laſt, by the temperature of a more ſouthern latitude, to quit their primeval ſeats, and to throw themſelves into the great unknown wilderneſs of Aſia nearer to the ſun, they naturally took Euphrates for their guide; which, ſpringing from ſources familiar to them in Armenia, flowed forward in the very direction which they were curious to purſue.

— — — — ορεων απο παιπαλοεντων
φαινετ' απειρεσιε πόταμε ροος ΕΥΦΡΗΤΑΟ·
ὃς δη τοι πρωτον μεν απ' ηρεος ΑΡΜΕΝΙΟΙΟ
μακρος επι νοτον ειστι, παλιν δ' αγκωνας ελιξας
ανιην ηελιοιο μεσην ΒΑΒΥΛΩΝΑ περησας,
Περσιδος εις ἁλος οιδμα θοην απερευγεται αχνην.

*Dionyſ. Perieg.* 976.

"*From the high mountains the ſtream of the great* EUPHRATES "*appears, which, riſing in the* ARMENIAN *mountain, runs firſt* "*in a direction South; then, bending towards the Eaſt, it traverſes* "*in its courſe the city of* BABYLON, *and diſembogues its rapid* "*waters into the Perſian Gulph.*"

Conducted by this great ſtream, according to the practice of thoſe who explore extenſive and unknown regions, they came at laſt, "*by a circuitous courſe,*" according to the tradition preſerved by Beroſus, to the plain of Senaar, the ſite of the afterwards famous Babylon, where they made their ſtand. That confuſed tradition

relates, that the Patriarch, (whom it calls Sisuthrus) as soon as his ark had taken ground in Armenia, disappeared; but that all his associates who survived him, immediately set forth—περιξ—*by a circuitous progress*—to Babylon *. Here they engaged in the erection of that great and memorable fabric, from which THE MASTER OF THE EARTH caused them to desist, and, abandoning their first design of inseparable union, to disperse themselves FROM THAT CENTER—or, in the words of the sacred historian, "FROM "THENCE, *upon the face of all the earth* †." A dispensation, whose moral and final purpose will ever afford to a contemplative mind an exhaustless theme for devout admiration!

It would naturally follow from this spirit of dispersion, succeeding to the former spirit of union, that different families would pursue different courses, according as their tastes, pre-possessions, or expectations, under the influence of Divine control, would point their journies to those seats, anticipated in the order of the history, and expressed in the genealogy inserted in Gen. x. Some would, doubtless, remain upon a spot which had presented to them so many allurements; some would follow the courses of different neighbouring rivers, flowing either into the Mediterranean or the Persian Sea; or would pursue the bases of those enormous chains of mountains which stretch so far to the eastward: whilst others, and perhaps

* ΠΕΡΙΞ πορευθηναι εις Βαβυλωνιαν. The *circuity* of the journey is here naturally accounted for, by the circuitous course of Euphrates. Compare *Analys. Ant. Mythol.* Vol. III. p. 25.

† Gen. xi. 8, 9.

ſome of the moſt wary and judicious, diſguſted with the woful iſſue of their expedition, and yearning for the happy ſeats in which the care of Providence had firſt depoſited them, would—*iterare curſus relictos*—and, re-aſcending the banks of Euphrates, joyfully reſume poſſeſſion of the ſcenes of their infancy. The family of IAPHET ſeems to have been principally forward in taking the latter ſtep, and to have reinſtated themſelves in the ſeat of their great progenitor, and in its delightful neighbourhood. This ſufficiently appears, both from the evidence of names, and the conſanguinity of nations; and it is demonſtrated, by the general tenor of local tradition, delivered by the Armenian hiſtorian, and corroborated by the neighbouring traditions of the Georgians; both of whom claim, as a common ſtock, a deſcendant of IAPHET in the fourth generation, whom the former calls THORGOM *, the latter TARGAMOS †, and the LXX. Θοργαμα. From hence they gradually diffuſed themſelves over the luxuriant countries of the great Iſthmus containing the modern kingdoms of Georgia, Imiretia, &c.; but formerly comprehended under the vague and unſatisfactory deſignation of Scythia, in which were Colchis, Phaſis, and various other names renowned in early Grecian fable.

— — — — ενθα τε Φασις
Κιρκαιιν κατα νωτον ελισσομενος πεδιοιο,
Ευξειινν πολι χευμα θοην επιρευγεται αιχνην
αρξαμενος το πρωτον απ' ηρεος ΑΡΜΕΝΙΟΙΟ.

* Moſes Choren. p. 12, 13. and Michaelis *Spicel. Geogr.* P. I. p. 76, 77.

† *Memoir of a Map of the Countries between the Black Sea and the Caſpian*, p. 53.

τȣ δε προς αντολιην βορεην τ' επικεκλιται ισθμος,
ισθμος Κασπιης τε καὶ Ευξεινοιο θαλασσης.

*Dion. Perieg.* 691.

" *There* PHASIS, *ſpringing from the* ARMENIAN *mountain,* " *and rolling along the wide ſurface of the* CIRCÆAN *plain, dif-* " *charges his rapid ſtream into the Euxine waters; while, to the eaſt* " *and north of his courſe, extends the* ISTHMUS *that ſeparates the* " *Caſpian and the Euxine Seas.*"

" This whole country (ſays a modern writer) is ſo extremely " beautiful, that fanciful travellers have imagined that they had " here found the ſituation of the original Garden of Eden. The " hills are covered with foreſts of oak, aſh, beach, cheſnuts, wal- " nuts, and elms, encircled with vines, growing perfectly wild, " but producing vaſt quantities of grapes. From theſe is annually " made as much wine as is neceſſary for the yearly conſumption: " the remainder are left to rot on the vines. Cotton grows ſponta- " neouſly, as well as the fineſt European fruit trees. Rice, wheat, " millet, hemp, and flax, are raiſed on the plains, almoſt without " culture. The valleys afford the fineſt paſturage in the world; " the rivers are full of fiſh; the mountains abound in minerals, " and the climate is delicious: ſo that nature appears to have " laviſhed on this favoured country every production that can con- " tribute to the happineſs of its inhabitants *." The deſcendants of the families eſtabliſhed in theſe parts, ſpreading round the north

* *Memoir of a Map,* &c. p. 46.

of the Euxine, more anciently called the Axine, or ACSINE, diſtributed themſelves into Thrace, &c.; others, along its ſouthern ſhores, attained the paſſage of the Helleſpont; while ſome, ſtretching round the north and ſouth of the Caſpian, extended themſelves into Tartary, Media, and other countries running eaſtward upon thoſe parallels; leaving in moſt places where they went the laſting monument of their names.

But this is not the place to proſecute the intereſting details to which this inquiry leads; I ſhall, therefore, only recapitulate what we have ſo ſatisfactorily collected from the amplitude of the ſacred text. That the FIRST SEPARATION or diſperſion of the renovated race of mankind, took place upon THE BANKS OF EUPHRATES; at the period of which event, all the reſt of the earth, Eaſt and Weſt, North and South, was abſolutely deſtitute of all human inhabitants. That the members of the human race, thus diſperſed, carried with them, in every direction in which they migrated, portions from THE SAME COMMON STOCK OF KNOWLEDGE, religious, moral, natural, and economical; which, to borrow words from Sir William Jones, "inſtead of travelling weſtward only, as "it has been fancifully ſuppoſed, or eaſtward, as it might with "equal reaſon have been aſſerted, were expanded in all directions." And that, on the iſſue of the ſeparation, the FAMILY OF IAPHET—the true "IAPETI GENUS"—from whoſe poſterity the northern parts of Aſia and the greater part of Europe were peopled, reſumed the ancient northern reſidence, which had been abandoned for the new experiment of Babylon. And I ſhall cloſe theſe conſiderations with the remarks of two learned writers, by which the reader will

perceive, how amply ſome important *poſtulata*, demanded by M. Bailly in conſequence of his inveſtigation of the fragments of ſcience and tradition, are conceded, or rather anticipated, by the Sacred Hiſtory; and how abundantly his "*Anterior people*"—and his "*Common channel for the tranſmiſſion of their knowledge*"—are ſupplied, by the *Antediluvian race of man*—and by the *ſole ſurvival of the patriarchal family of Noah*.

"I am able upon the high authority of Mr. Haſtings to aſſert, "(ſays Mr. Maurice) that an immemorial tradition prevails at "Benares, that the ſciences originally came from a region ſituated "in FORTY *degrees of northern latitude*. This, in fact, is the "latitude of Samarcand, the metropolis of Tartary; and by this "circumſtance, the poſition of M. Bailly ſhould ſeem to be con-"firmed. But, let it be remembered, that it is equally the latitude "where the ARK OF NOAH reſted; from which venerable per-"ſonage, and from which favoured country, and its adjoining "diſtricts, I muſt ſtill contend, *all the ſciences of the poſtdiluvian* "*world originally flowed* *."

This valuable remark of Mr. Maurice gives confirmation to the opinions of a learned writer of the laſt century, which are expreſſed by his tranſlator in the following words.

"We will aſcend higher (ſays this writer) in ſearch after the "original of the barbaric philoſophy; higher, I ſay, than the times

* Maurice's *Hiſtory of Hinduſtan*, Vol. I. p. 208.

" of Moſes or Abraham; we will proceed even to THE DELUGE, " and NOAH, the common father of Jews and Gentiles; a great " man, a ſincere worſhipper of the Deity, and *whoſe knowledge* " *extended to* BOTH WORLDS. What ſhould hinder us from be- " lieving, that thoſe heads of theology and philoſophy, which are " found among the ancient barbaric nations, deſcended from THIS " FOUNTAIN, this ORIGINAL MAN, to his poſterity, the per- " ſons who lived after the deluge? Noah is reported to have de- " livered moral precepts to his ſons and kinſmen, which are uſually " called *the precepts of Noah;* and why not alſo doctrines, which " may as juſtly be called *the doctrines of Noah?* For as thoſe pre- " cepts were not about inconſiderable things, or duties of leſs mo- " ment, but had a reference to thoſe which were highly neceſſary " to the improvement of human life; ſo alſo theſe doctrines reſpect " the principal orders and moſt important articles of the natural " world; as, how it began—in what form and ſtructure it firſt " appeared—what changes or violent motions it has already under- " gone, or may hereafter endure—whether it is to be diſſolved or " renewed—and what is to be the laſt exit and final concluſion of " all things.—In theſe general and important heads (if I miſtake " not) the primeval wiſdom was concerned, or that part of it which " had relation to the World and Nature.——It is reaſonable to ſup- " poſe, that the Antediluvian fathers were of bright abilities and " learning. Now, NOAH was the COMMON HEIR of them all, " co-eval with moſt of them, and made partaker of the literature " of the reſt by an eaſy tradition.———Therefore, in my opinion, " *this* INHABITANT OF BOTH WORLDS *then delivered the* LAMP " OF LEARNING *from* ONE *to the* OTHER; and propagated through

"the univerſe, together with his offſpring and primitive people, "ſome ſeeds of natural and moral doctrine. But in after ages they "very much declined; and I muſt freely acknowledge, that thoſe "ſeminal doctrines were almoſt choaked by the prevailing tares *."

* Dr. Thomas Burnet, *de Originibus rerum.* Part I. c. 14. *Engl. Tr.* p. 244.

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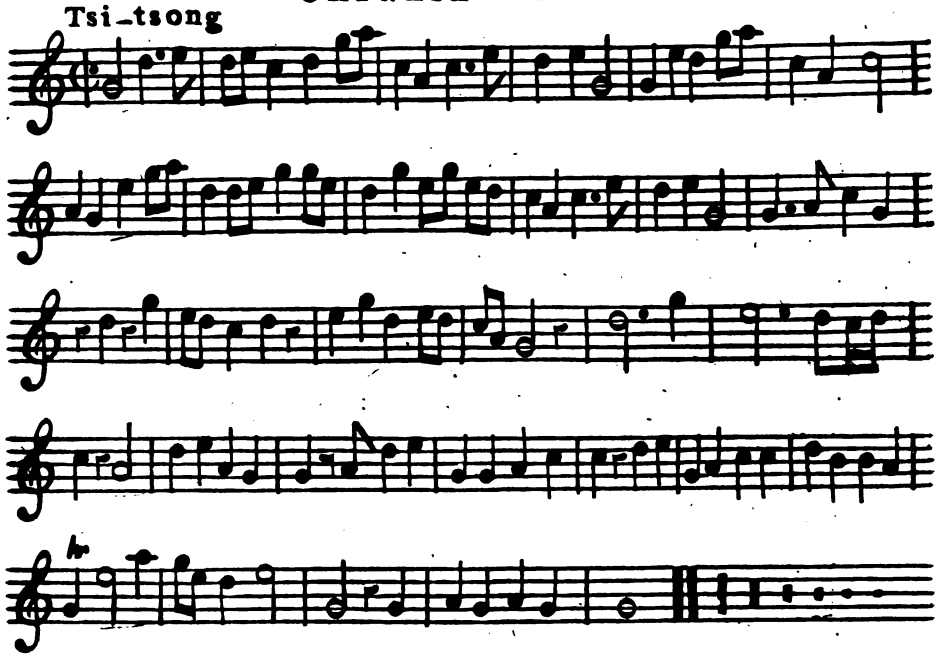
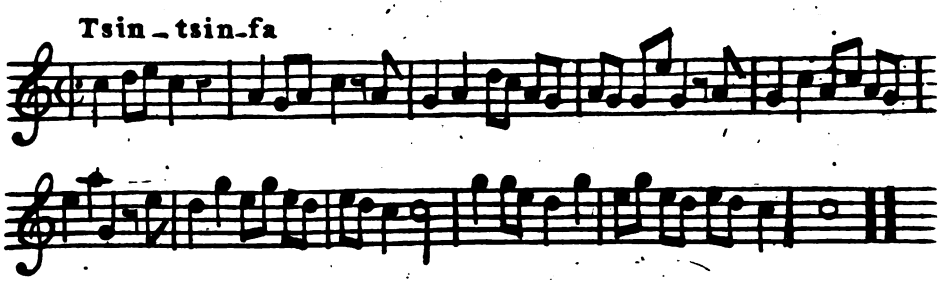
## *Chineſe Tunes.*

THE tunes ſet to muſick in the annexed plate were brought from China (with thoſe before given in Vol. I. p. 343) by Eyles Irwin, Eſq. M. R. I. A. &c.

Tsi-tsong



Tsin-tsin-fa



# *Sketch of an Essay on the Lyrick Poetry of the Persians* *----*By* W. Ouseley, *Esq.*

IN our endeavours to trace the stream of Persian poetry to its source, we are hindered from penetrating into remote antiquity by that Arabian torrent which, in the seventh century of the Christian æra, overwhelmed the empire, and seems to have effaced almost every vestige of the ancient literature of Persia. The works, therefore, of those poets who have written since that period, must be the subject of my observations in the following pages; which, however, will exhibit little more than sketches of such only as have handled the common subjects of Persian lyrick poetry, and sung the praises of beauty, love, and wine. To odes, sonnets, and other short

* The following pages exhibit merely the outlines of an essay, which I originally designed to publish in a distinct volume, before the study of Asiatick history and antiquities had wholly engrossed my attention. In that work I intended to illustrate every sentiment, and prove every assertion, by numerous quotations from the lyrick poets, and to subjoin near seventy odes, elegies, and sonnets, from *Hafiz*, *Sadi*, *Jami*, *Anvari*, *Orfi*, *Helali*, *Shems Tabrizi*, *Saieb*, *Khacani*, *Senai*, and some others; giving the Persian text with the literal translation. The preparation of so extensive a work for the press, would engage a greater portion of my time than I can at present bestow; and although the quotations and odes are already translated, the insertion of them here would render these sketches too prolix for such a periodical Miscellany as the Oriental Collections.

poetical compoſitions on thoſe and ſimilar ſubjects, perhaps none, ſince the ages of claſſical antiquity, can with greater propriety than the Perſians apply the epithet *lyrick:* ſince their *Ghazzels* * are literally ſung to the muſical accompaniment of the *Barbut* †, (an inſtrument probably borrowed, like its name, from the Greeks) or of the *Chenk* ‡, a kind of harp, in which an antiquary might diſcover ſome reſemblance to the χελυς of the ancients, and perhaps to the *Theban* lyre §. Thoſe *Ghazzels*, or odes, whether amatory or Bacchanalian, a Minſtrel ||, or profeſſed muſician, ſings to the voluptuous Perſians, who delight in feaſts and convivial meetings. Theſe ſongs we may ſuppoſe the hired performer to have learned by heart. But it is probable that the poet himſelf, inſpired by wine, may ſometimes ſnatch the lyre, and utter his extemporaneous verſes in cadence to its tones: or, if not ſkilled in the management of the inſtrument, recite his poetry to the accompaniment of the muſician. Thus Jami exclaims,

مطرب امشب ساز کن با نالهٔ من چنک را

"This night, O minſtrel! tune thy harp to the note of my lamentation!"

Thus, the wildneſs and irregularity of ſeveral odes of Hafiz, the Anacreon of Perſian poets, may be accounted for; and though we cannot ſuppoſe that all the ſonnets written have been actually ſung,

* غزل † بربط ‡ چنک

§ Bruce, Vol. I. || مطرب Mutreb.

yet, from the rapid ſucceſſion of extravagant thoughts and unconnected ſtanzas which we find in the greater number of theſe ſongs, it would appear that they were compoſed during the influence of intoxication. Indeed, ſo rapid are the changes in many ſonnets, that almoſt every ſtanza preſents ſome new image, ſome thought unconnected with any preceding or following; ſo that, without injury to the general tenour or ſenſe of the poem, a ſtanza might be cut off or added. And one would be induced to believe, from the extraordinary wildneſs and incoherence in ſeveral of theſe compoſitions, that the minſtrel, having forgotten ſome of the original words, had filled up the air with any verſes floating in his memory, the firſt that occurred ſuitable to the rhyme and metre, though borrowed from a different ſonnet, and foreign to the ſubject of thoſe he had ſung before. The *Mutreb*, or muſician, himſelf may be ſuppoſed not unfrequently affected by the general inebriation. Feridd'eddin Attar, in his admirable romance on the loves of *Khoſru* and *Gulrokh* *, gives a charming ſonnet, which was ſung to the melody of the Chenk and other inſtruments at a royal entertainment, and concludes it by ſaying, that

چو مطرب زاین سخن برگفت شهزاد
میان باغ از مستي بیفتاد

" When the minſtrel had proceeded in this ſong as far as the word " *Shahzad*, he dropt down in the garden from intoxication."

* خسرو گلرخ

Attar's deſcription of this magnificent banquet gives a very pleaſing, indeed a brilliant, idea of Aſiatick luxury. The painted repreſentation of Perſian feaſts, which are to be found in ſome manuſcripts, agree with the poetical deſcription. The prince, ſeated on a raiſed ſofa or cuſhion, receives either from the hand of his princeſs, or of the young cup-bearer, a goblet of wine; the gueſts in turn are ſerved round, the muſicians are ſeated in a corner, and dancing women are frequently repreſented in various attitudes—Theſe feaſts are ſometimes ſuppoſed to be celebrated during the hours of nocturnal coolneſs: and, the paſſage I above mentioned, deſcribes the ſcene to be the flowery bank of a clear and refreſhing ſtream; where a thouſand nightingales in the bordering roſe trees join their voices to the melody of the Chenk and Barbut. Perfumes are ſcattered all around, "and lovely nymphs, with faces bright as "the moon, and ringlets black and fragrant as muſk, appear on "every ſide."

زیکسو ماه رویان ایستاده
زیکسو مشکبویان ایستاده

He concludes the deſcription of this princely banquet (too long to be given here entire) with the following appeal to his reader:

سبع و مستي وقت جواني
گل صد برگ و آواز اغاني

مي و آب روان و نور مهتاب
سبع بلبلان و شبع خوش تاب

رخ حور و هواي صبحگاهي
همي چون جمع شد ديگر چه خواهي

" All that can charm the ear, the pleafures of wine, the feafon " of youth, full-blown rofes *, and the minftrel's fong,—wine and " a purling ftream,—foft moon-beams,—the melody of the nightin- " gale, and the clear light of torches, the faces of nymphs lovely " as Houries, and the fragrant breath of early morn——when all " thefe are combined, what more canft thou defire? "

But thefe are royal feafts. Of the more humble and more frequent entertainments and feftive meetings which our lyrick poets allude to, it will be neceffary to fay a few words before I proceed to give any fpecimens of thofe fongs that contribute fo much to the pleafures of the fcene. They are compofed of feveral men of loofe manners and libertine characters, for fuch we may repute thofe who could openly infringe the Mohammedan prohibition of wine—fuch, indeed, as Jamï defcribes in one of his Bacchanalian fonnets,

بدنام و شهر رانده و رسواي عالميم
اي پارسا ز صحبت ما اجتناب کن

" We are of infamous character—outlaws, and difgraced in the " opinion of the world. O you, who are honeft and chafte, fhun " our fociety! "

* Literally, the rofe of an hundred leaves---*gul fad berk*--I believe a particular fpecies.

Aſſembled for the purpoſe of drinking at their eaſe in the wine tavern, the maſter of it ſupplies them with the intoxicating beverage produced from the grape, probably of Shiraz. Here, whilſt they relate fictitious ſtories, and liſten to ancient romances, or talk of their favourite pleaſures, the *Sauky* carries round the wine in cups, and the muſician ſings to his harp the praiſes of the exhilarating liquor, or utters the impaſſioned addreſſes of fond deſire in Bacchanalian odes or amatory ſonnets. Of the former, the Sauky is generally the ſubject; and, I fear, but too frequently the object of the latter. That the muſician is himſelf often intoxicated, may be proved from various paſſages in *Anvari*, *Sadi*, *Khoſru*, and many other poets, beſides that which I have already given from *Attar*. It is probable that his hearers during the greater part of the entertainment being in a ſimilar ſtate, require not in his ſongs any regularity of compoſition or continuation of thoughts: it is ſufficient that his ſubject be their favourite enjoyments; the delights attendant on ſpring, the melody of the nightingale, the fragrance of the roſe, the pleaſures of wine, and the moſt ſenſual gratifications of love are to be his theme; and if recited in cadence to the tones of the inſtrument, and if the rhyme reſt pleaſingly on the ear, little attention will be paid to the connection of thoughts or the order of their ſucceſſion.

II. It is not, however, to be imagined that theſe are the only ſubjects (though the moſt frequent) of lyrick poetry among the Perſians; the praiſes of his prophet or favourite ſaint, the eulogium of a munificent and princely patron: of the poet's native place, philoſophical maxims, leſſons of practical morality and metaphyſical obſcurities, are often intermingled in the variegated page, in which,

too, he ſometimes aſpires to celebrate his creator in lofty and animated verſe. But that the Perſian lyre is in reality ever tuned to ſuch exalted ſtrains I cannot venter to aſſert; it is much to be feared that the ſtrings, relaxed from too frequent tinkling in the concert of unhallowed mirth, would but feebly vibrate in the ſolemn ſymphony of devotion.

Here, however, the poet has well performed his part, and in almoſt every Divan or collection of poems, may be found the moſt animated and ſublime deſcriptions of the attributes and glories of the Deity, whom the Perſians invoke for aid and heavenly inſpiration as the pagan claſſicks addreſſed themſelves to Apollo or the favourite muſe. Indeed there is ſcarce any Perſian work, on whatſoever ſubject, in proſe or in verſe, which is not prefaced by a fervent prayer to heaven, or praiſes of the creator's name: thus *Firdauſi* opens his great heroick poem the *Shah Nameh*.

بنام خداوند جان و خرد
کزین برتر اندیشه برنگزرد

خداوند جان و خداوند راي
خداوند روزي ده رهنماي

خداوند کیهان و گردان سپهر
فروزنده ماه و ناهید و مهر

" In the name of him who is the Lord of Life and of Reaſon,
" than whom imagination cannot conceive any being more exalted!

" Lord of the ſoul! beſtower of underſtanding! our daily ſupport!
" our guide! maſter of this world! lord of the celeſtial ſpheres!
" who has enkindled the ſun, the moon, and the evening ſtar," &c.

In this manner *Nizami* begins his excellent romance of *Laila* and *Mejnoun:*

اي نام تو بهترين سر اغاز
بي نام تو نامه كي كنم باز

" Oh thy divine name! the beſt exordium—
" Without thy name how could I commence this poem?"

and his *Mukhzen al iſrar*, مخزن الاسرار or treaſury of ſecrets:

بسم الله الرحمن الرحيم
هست كليد در كنج حكيم

" In the name of God, the clement, the merciful,
" (Theſe words) are the key to the ſtorehouſe of wiſdom.

*Emir Khoſrù*'s poem intitled *Neh Spiher*, نه سپهر or the Nine Spheres, opens with a ſublime rhapſody on the divine attributes and mercies, beginning

خدارا كنم بر سر نامه ياد
كه بر بنده درهاي معني كشاد

" Let me begin this work by celebrating God,
" Who opened the doors of knowledge to me his ſlave."

And indeed the Perſian poets generally conclude, as well as they begin, with mention of the Deity.

Theognis thus in the firſt lines of his Γνωμαι addreſſes Apollo:

Ω ανα Λητους υιε Διος τεκος υποτε σειο
Λησομαι αρχομενος υσε αποπαυομενος.
Αλλ αιει πρωτον τε και υςατον, εν τε μεσοισιν
Αεισω.

" O King! offspring of Latona, ſon of Jupiter, never ſhall I " forget thee, beginning or ending—thee ſhall I ſing, firſt, laſt, " and in the middle.

The ſublime opening of Jami's celebrated poem *Yuſouf ve Zeleikha*, admirably tranſlated by the learned Profeſſor White *, is ſufficient to demonſtrate the powers of our Perſian writers in this ſtile; and without placing in competition with it, either the original (by an anonymous poet) or my own verſion, I ſhall not ſcruple to refer the reader to ſome beautiful lines on the Deity, printed in the firſt volume of theſe Collections*.

III. We now deſcend to the praiſes of the Prophet, for which, in the Divans of ſeveral poets, a diſtinct ſpace is allotted; here they aſcribe to Mohammed every virtue that can adorn a celeſtial ſpirit, and every grace and charm that can dignify a mortal: thus Sadi

* See the appendix to the *Inſtitutes of Timour*.

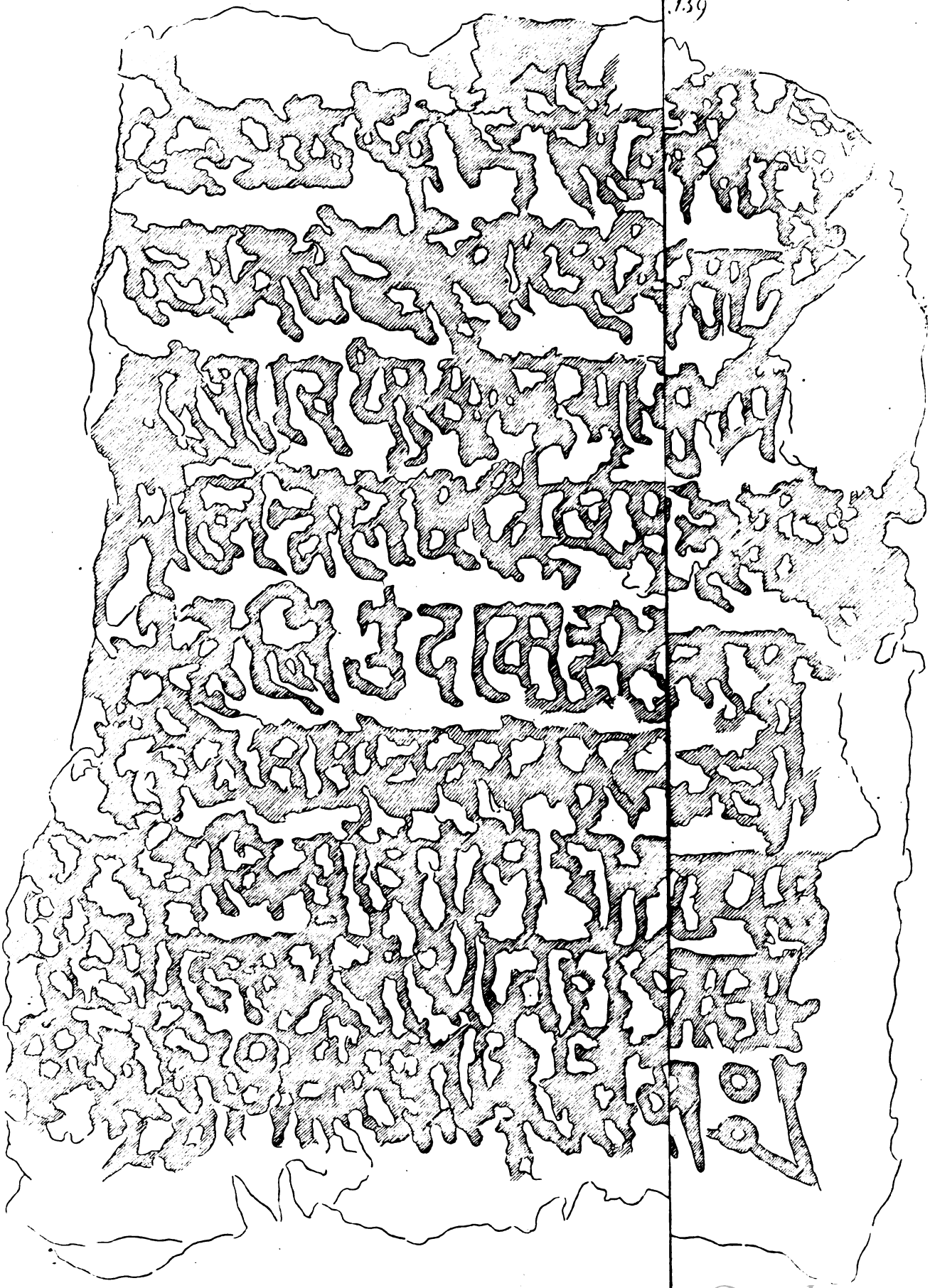
† Oriental Collections, vol. I. p. 36.

begins an ode, of which every *beit* or couplet ends in the prophet's name :

ماه فروماند از جمال محمد
سرو نباشد باعتدال محمد

" The moon is dejected at the ſuperior beauty of Mohammed.
" There is not any cypreſs equal in graceful ſtature to Mohammed."

IV. Having paid due homage to his prophet, the poet ſinks to earth, and celebrates in ſtrains of the moſt fulſome adulation the praiſes of his patron ; praiſes which none but an Aſiatick could offer or accept without a bluſh—whilſt the poet moſt probably is inſincere and the patron undeſerving. The immortal Hafiz mentions his diſappointed hopes of favour and reward from the King of Yezd ; and the Perſian Homer, Firdauſi, has loudly recanted all his eulogium of the ungrateful Sultan Mahmoud. I ſhall not here dwell on the ſubject of hyperbolical panegyrick, which I truſt will long continue to offend every European taſte ; I ſhall only remark, that the poet, who from the uſage of earlieſt times in Aſia, and the nature of deſpotick governments, might be pardoned for his ſervility and adulation of the patron on whom his fame (perhaps his ſubſiſtence) depends, often takes occaſion to celebrate himſelf, ſings the praiſes of his own poetry, and congratulates his country on having produced ſuch a prodigy of eloquence. Hafiz declares, that " the heavenly " concert, led by Venus herſelf among the Spheres, does not excel " the melody of his own ſtrains."



غزل سرائ ناهيد ضرفهٔ نبرد
دران مقام که حافظ برآورد آواز

And Sadi concludes one of his ſonnets by informing us, that "every "country is remarkable for ſome ſtaple commodity, ſome article of "which it boaſts;" thus, ſays he,

شکر از مصر و سعدي از شيراز

"Sugar-candy comes from Egypt—*Sadi* from Shiraz."

*To be continued.*

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## *Sanſcrit Inſcription.*

On a ſtone preſerved in the Britiſh muſeum is an inſcription of nine lines, in antient Sanſcrit characters, of which an exact repreſentation (of the ſame ſize with the original) is given in the annexed plate. Accident or time has totally effaced ſome of the letters, and conſiderably injured others; but all the appearances which the face of the ſtone exhibits are faithfully repreſented, ſo that the antiquary may poſſeſs every advantage which he could poſſibly derive from an actual inſpection of the original: and he will find at the end of this number a reduced engraving (in the miſcellaneous plate) of the ſtone, with the rude ſculptures above and under the inſcription.

## الحكايت الاول من حكايات الف ليلة و ليلة

بسم الله الرحمن الرحيم

ذكر و الله اعلم في غيبه و احكم و اعز و اكرم فيما مضي و بتدم و سلف من احاديث الامم انه كان في قديم الزمان ملكان من بني ساسان اخوان شقيقان من ام و اب و كان الكبير بسمي شاه هربان و الصغير شاه زبان و كان الصغير متولي بلاد سمرقند و الكبير والي بلاد الصين و لم يزالو علي هذا الحال سنين قال الراوي فلما كان بعض الايام اطلع الملك الصغير شاه زبان علي زوجته راقدة مع الطباخ فقتل الاثنين و دفنهما و

# *Introductory Chapter of the Arabian Tales,* * *Tranſlated from an original Manuſcript, by* JONATHAN SCOTT, *Eſq*

In the name of God, the clement, the merciful.

It is related, (God knows the truth, and will judge, diſtinguiſh, and properly appreciate what hath paſſed, and is to come, in the hiſtories of mankind;) that there were in a former age two princes of the Houſe of Saſſan, full brothers by mother and father.

The elder was named Shaw Herbaun, and the younger Shaw Zeaun. The younger was ſovereign of the Empire of Samarcand; the elder, monarch of the regions of China; and they did not move from their countries for ſome years.

The hiſtorian relates, that after ſome time had paſſed, the younger prince, Shaw Zeaun, had intelligence of his wife† intriguing with the cook: then he ſlew them both, and buried them, and concealed their crimes. It happened that the Prince loved his conſort with extreme affection; then he repented of putting her to death, and an anxiety

* For an account of the MS. volumes of the *Arabian Nights* which Captain Scott is now engaged in tranſlating, and ſome obſervations on that work, ſee the firſt volume of theſe Collections, p. 245, and the firſt number of this volume, p. 25, &c.

† It is hardly neceſſary to ſay that moſt Aſiatics are polygamiſts.

اخفي امرهما وكان الملك يحب زوجته محبة عظيمة فندم علي
قتلها و ضاقت عليه الارض بما رحبت و لم يطق الجلوس علي
قصره فطلب الوزير و انا موضعه و خرج هاجا علي وجهه و قصد
بلاد اخيه و هي الصين و هو ياكل من نبات الارض و يشرب
من الانهار اياما و ليالي حتي وصل مدينه اخيه فدخلها و اجتمع
مع اخيه فلما راي حاله قال له ما بال حالك متغيرا و ما الذي
جري لك فقال له قد غيرني مرض و ضعفت كما تري فلما
سمع كلامه اخلا له مكانا و رتب له الاكل و الشرب و الخدم في
خدمته مدة من الزمان و هو لم يزداد الا هما و حزنا فاشتاق
اخوه الكبير الي الصيد و القنص فترك اخاه الصغير نايبا له في
المدينه و علي اهله وخرج الكنير مع عسكره بنغوره و فهوده و
كلاب الصيد و اما اخوه الصغير فانه اقام في الملك و حكم بين
الناس با لعدل و انصف المظلوم من الظالم قال الراوي فلما
كان في بعض الايام هو في منظر اخيه و هو يشرف علي البستان

attacked him which was not to be diverted, ſo that he could not bear remaining in his palace.

Then he ſummoned his vizier, and deputed to him his charge, and departed ſuddenly from his country and travelled towards the empire of his brother, which was China; and he ate of the ſpontaneous herbs of the ground, and drank from the brooks, day and night, until he reached the capital of his brother.

Then he entered it and met his brother, who, when he beheld his condition, ſaid unto him, "what can have ſo changed thy appearance, " and what is that which hath happened unto thee?"

Then he replied unto him, " verily, illneſs hath altered me, and " I am waſted as thou ſeeſt." When he (the brother) heard this declaration, he appointed for him a reſidence, and allotted for him proper proviſions and domeſtics to attend him. Much time had paſſed, but he did not change except in greater melancholy and ſorrow.

Then the elder brother had an inclination for the chaſe, and he left the younger his deputy in the capital, and over his houſehold, and marched with his officers, and his troops, and his dogs; and the younger remained in the city and judged between men with impartiality, and rendered juſtice to the oppreſſed from the oppreſſor.

The hiſtorian ſays, when ſome days had paſſed, he (the younger brother) was ſitting in an apartment of his brother's palace, which was near the garden; in it whatever could delight the fancy or the

و فيه ما تشتهيا اشغة و اللسان و فيه سواق و فساق و مقاصير و
لواو متقابلين و بركه و شزروان فبيها هو قاعد في الروشان و
يتفرج علي البستان و اذا ابباب مخدع فتح وخرج منه احد و
عشرون امراة و لم يزالوا يمشوا حتي وصلوا الي البركه و الشذرون
فرموا ثيا بهم فاذا فيهم عشر سراري و عشر عبيد فكل واحد ستحب
سيقان سريه من السراري و كان امراة ذات حسن و جمال و
اعتدال كانت زوجة الملك و هي من بنات الملوك و كانت
موالية علي العبيد و الجوار و هم كذلك و كانت تعشق عبدا
اسود طور امن الطواد * او من بقايا قوم †عاد و اسمه مسعود
و كان جالسا في البستان بسبها فنادت الملك يامسعود فا
جابها من فوق الشجرة و كان له مقعد عليها فنزل اليها و رماها‡
علي قفاها و ولج ابره فيها و تنغنج و تبكي و العبيد و السراري
في شغلهم و اكلهم و شربهم الي اخر النهار و رجعوا الي
القصر و لم يزالو علي عملهم هذا الي قدم الملك من الصيد و
القنص هذا ما كان منهم قال الراوي و اما من كان من اخ
لملك لما نظر الي حريم اخيه و ما يفعلوا قال في نفسه اذا كان
اهد اخي و هو الاكبر مني و هذا النخا ءنات يلعبون علي

* The giants mentioned in ſcripture.

† An infidel tribe of Arabians mentioned in the Koran, who were the greateſt part of them deſtroyed by the breaking down of a dyke near their city.

‡ This line of the original is omitted in the tranſlation, for reaſons which will be obvious to the Arabick ſcholar.

taſte, grape plots, and walks, and pavilions, and correſponding arcades, and fountains and canals. While he was ſitting in a balcony, and amuſing himſelf with looking at the garden, lo! a concealed door opened, and there iſſued from it twenty women, who did not ſtop from walking till they came to the fountains and canals; then they threw off their upper garments, when, behold, ten female and ten male ſlaves, each of whom loved one of each.

There was beſides a female of grace, beauty, and loveliness, who was conſort to the King, and ſhe was of the daughters of Kings; but ſhe was an encourager of the ſlaves and girls, and they of her in like manner: and it was that ſhe doated on a black ſlave deſcended from the Atwaud *, or of the remnant of the tribe of Aud †, whoſe name was Muſaood, and he was waiting in the garden on her account; then the Queen exclaimed, O Muſaood! when he anſwered her from the branch of a tree on which he ſat, and deſcended and embraccd her ‡. The male and female ſlaves continued together until the cloſe of day in their amuſements, eating and drinking when they returned into the palace; nor did they ceaſe from ſuch occupation daily, until the return of the King from his hunting party.

Thus was it with them; but, ſays the hiſtorian, how happened it with the King's brother?

When he beheld the Haram of his brother, and what they did, he ſaid to himſelf, lo! he is my brother, and greater than myſelf; yet theſe traitreſſes amuſe themſelves behind his back.

ظهره فكيف انا اروح علي شان امراة فترك ما كان في
قلبه و ذهب حزنه و صار يقطع في الاكل و الشرب فزال
همه و فسمن و غلظ و احمر وجهه و رجع و له حسنه و جماله
فلما قدم اخوه من السفر فنظر الي وجه اخيه فسره حاله
لما راي حسنه و جماله فتسالما و اعتنقا ثم قال الحمد الله
الذي رجع لك حسنك و جمالك و ما اظن لك يا اخي
الا طاب هوي البلاد فحكي للخية الحكاية الذي جرت له
في بلده مع زوجته و كيف قتلها و ما جري من نسايه
و ما فعلوا بالبستان فلما رايت ذلك هان ما كان بقلبي
من الهم و الغم و هذا الذي جري قال الراوي فلما سمع
الملك من اخيه هذا الكلام قال له ما انا اصدقك فيما تقول
حتي انظر بعيني و قد زاد غضبه فقال له اخوه لن كنت
تريد تري مصيبتك علي عينيك حتي تصدق قولي فاغرم
علي السفر الي الصيد و القنص و اخرج انا معك فاذا
صرنا بظاهر البلاد ندع خيامنا و عسكرنا علي حاله و ندخل
سرا الي المدينة و نطلع الي القصر و نصبح فيه ، تنظر

"Why then ſhould I grieve for a woman?" Then he caſt off what was in his mind, and his grief wore away, and he began to eat and drink, ſo that care and tribulation left him; he grew jolly, his cheeks became ruddy, and his beauty and comelineſs returned unto him.

When the King his brother returned from his excurſion, his appearance delighted him when he beheld his vigour and comelineſs: then he greeted and embraced him, and ſaid, "Praiſed be God "who hath reſtored thy health and beauty; what am I to ſuppoſe "of thee, O my brother! but that the air of this country hath "agreed with thee?"

Then his brother related to him the affair which had happened to him in his own country with his wife, and how he had put her to death; alſo what had paſſed in the garden, ſaying, "When I beheld "this, lo! what was in my boſom of vexation and ſorrow (ſince "matters were the ſame here) paſſed away."

The hiſtorian ſays, when the King heard from his brother theſe words, he replied, "I cannot believe thee in what thou ſayeſt, until "I ſhall behold with mine own eyes;" and verily his paſſion aroſe. Then his brother ſaid unto him, "If thou wiſheſt to view thy diſ-"grace with thine own eyes, that thou mayeſt believe my decla-"ration, prepare then another hunting excurſion: I will depart with "thee; and when we ſhall be in the environs of the city, we will "quit our tents and our troops, and enter the town privately, and "repair to the palace and remain till day-light, when thou wilt "witneſs the affair with thine own eyes." Then the King believed

الامور بعينيك فعلم الملك ان اخيه صحيح و صواب قال الراوي فلما اصبح الصباح امر العساكر بالخروج الي السفر و السفر و ركب الملك و اخوه و جميع العسكر الي ظاهر البلد و ضربوا الخيام و نزل الملكين في الخيام و جميع العسكر و صبروا الي الليل و ارسل الملك الوزير و امره ان يكون موضعه الي ان يعود اليه ثم يذكل هو و اخوه و دخلا في الليل الي القصر و اختفا فيه الي ان يصبح الصباح و لم يعلم بهم احد غير اهل الابواب قال الراوي فبينما هما في المنظر و اذا بالباب فتح وخرج منه زوجة الملك و معها عشرون جارية الي ان وصلوا الي البركة و الشاذروان و قلعوا ماكان عليهم من الثياب فاذا هم عشر عبيد و عشر جوار و كل واحد من العبيد قد اخذ الجوار و حدها فصاحت الملك العبد مسعود فترك من الشجر *فرماها علي ظهرها و اولج ابره في ها و لم يزالوا في بوس و عناق الي اخر النهار فاغتسلوا و لبسوا ثيا بهم و مضوا الجوار و الست معهم و اغلقوا باب السري قال الراوي فلما راي الملك الي زوجة و الجوار خرج من عقله و قال لاخيه هذا يجري في قصري و ملكي تبعا لهذ الدنيا و ما هذه المصيبة ثم اقبل علي اخيه الصغير و قال اريد ان تطاوعني علي ما اريد فقال سمعا و طاعة فقال له اريد ان ادع هذا الملك و نهج علي روسنا ننظر هل نجد احدا ممن هو اكبر منا يجري عليه مثل

* This line of the original is omitted in the translation. See. p. 164. Note.

that his brother was a true and faithful ſpeaker, and, when morning dawned, commanded his forces to depart for a march.

The King and his brother mounted at the head of the troops, and repaired to the plain before the city, where the camp was pitched; the princes deſcended into their tents, alſo the army remained till night, when the King ſent for his vizier, and commanded that he ſhould ſupply his place till his return. Then he and his brother retired, and during the night entered the palace, and kept concealed in it until morning; nor did any one know them but the guards at the gate.

The hiſtorian ſays, at length they repaired to the balcony, when, lo! a door opened, and from it iſſued the Queen conſort, and with her, ſeemingly, twenty damſels, until they reached the fountains and canals, when they threw off their veils, and behold ten male and ten female ſlaves,* each of which embraced another; then the Queen called out to the ſlave Muaſood, who deſcended from the tree. They did not ceaſe from toying and embracing till the cloſe of day, when they bathed and put on their clothes: all the ſlaves then retired with the Queen, and locked the concealed door.

When the King beheld his conſort and his ſlaves, his ſenſes deſerted him, and he ſaid to his brother, "This has happened in my "palace and my kingdom, from the wickedneſs of this world. "What is every thing in it but vexation?" Then he ſaid to his younger brother, "I will that thou obey me in whatever I may "deſire." He replied, "To hear is to obey." Then he ſaid, "I "have reſolved, that I will quit this kingdom, and we will travel "by ourſelves; if we can find one ſuperior in conſequence to us,

ما جري علينا رجعنا الي ملكنا و ان لم نجد احدا يجري
عليه مثل هذا الصبية فلا حاجة لنا الي الملك فقال له
اخوه نعم ما اشرت ثم انهما نزلا من باب القصر و سار اعلي
وجوههما فاشتد عليهما البحر فوصلا الي مرجة خضراء علي
ساحل البحر ذات اشجار و انهار فجلسا فيها ليستريحا ساعت
و يسيرا فبينما هما كذلك اذا هما سمعا من البحر صراخ و
عياط عظيما فخافا علي انفسهما و تخيلا ان السما انطقت
علي الارض ثم انشق البحر و طلع منه الي عنان السماء
عمودا اسود فخافا خوفا عظيما فطلعا فوق شجرة عالية و
استترا فيها و اذا هما با لعمود قد قرب من البر اذ طلع الي
المرجة و هو عفريت طويل رجله في الثري و راسه في الثريا
و علي راسه صندوق كبير و عليه اربعة اقفال فجلس العفريت
تحت الشجرة الذي فوقها الملكان وحط الصندوق من فوق
راسه الي بين يديه و اخرج اربعة مفاتيح من راسه و فتح
الاقفال و شال الغطا و اخرج منه صبية لبيبة بقامة اليفه
تخجل الشمس المضية كما قال الشاعر فيها ابن الهمام هذا

* Afreet—an evil genius.

" to whom has happened what has befallen us, we will return to " our empires; but, if we cannot discover one, to whom hath " occurred a similar disgrace, then royalty for us can be no longer " necessary." The younger brother replied, " What thou hast re- " solved upon is just."

They now descended from the palace, and walked onwards till the heat distressed them, when they came to a verdant spot on he margin of the sea, having trees and streams. Then they sat down, that they might rest themselves awhile, and enjoy the prospect. While they were so doing, behold! they heard from the sea a tremendous noise, insomuch that they shuddered within themselves, and imagined the heavens were falling to the earth. Then the sea divided, and there ascended from it, to the summit of the sky, a dark column. They now became exceedingly alarmed, and ascended a lofty tree, and hid themselves within it; when, lo! the dark column approached the shore, and at length rested on the verdant spot. It was a monstrous Afreet,* his head reaching to the heavens, and his feet to the depths of the earth; upon his head was a coffer, very large, on which were four locks.

The genius then sat down under the tree upon which were the two kings, moved the coffer from his head and placed it before him, and took out four keys from his vestband, with which he opened the locks, lifted up the lid, and there came out a beautiful damsel of stature like the letter aleph, who put to blush the resplendent Sun; as if the poet Ebn al Himmaum had penned concerning her the following verses:

الابيات و لو انها المشركين تعرضت لا تخذ و ها دون اصنامهم
زبا و لو انها في المغرب تبدو لراهب لخلا سبيل الشرق واتبع
الغربا و لو* تغلت في البحر و البحر مالح لاصبح ماء البحر من
ريقها عذبا يهربها ريح الصبا فيهزا كما اهتز عصن البان معتدلا
رطبا كان هلال التم ضوء جبينها واحسن خلق الله في الشرق
و الغربا قال الراوي ثم ان الهارد اجلسها تحت الشجرة و قال
لها تاست الملاح كلهم و من خطتغها ليلة عرسها خليني و انام
علي ركبتك قليلا ثم ان الهارد تهدد فوصك رجليه طرف
البحر و نام و زاد خطيطه فرفعت الصبية راسها فرات الملكين
فوق الشجرة فشالت راس العفريت من ركتبها الي الارض و
قامت الي تحت شجرة غيرها و اشارت اليهما النزلا

[*To be continued.*]

* A ſtrange expreſſion, but doubtleſs, though diſguſting to us, agreeable to the Arabs *(Scott.)*

VERSE.

If ſhe had appeared before idolaters, they would not have ſuppoſed her any other than one of their Goddeſſes.

If, in the Weſt, ſhe had appeared to the chriſtian monk, he would have relinquiſhed the trinitarian worſhip, and followed a ſtrange deity.

If ſhe had ſpit in the waves, and the waves were ſalt, doubtleſs the waters of the ocean from her ſaliva would have become honey.

The gale haſtened to breathe upon her, as the weſtern breeze waves the branches of the Myrabolan, gently refreſhing.

Like the full moon, her aſpect beamed: ſhe was the moſt perfect of God's creatures in the Eaſt or Weſt.

After this, the Genius ſeated her under the tree, and ſaid, "O "thou moſt beautiful of all ladies, whom I ſnatched away on thy "nuptial night, be kind to me and I will repoſe awhile on thy lap." Then he laid himſelf at length, when his feet extended quite to the ſea, and he began to ſnore. The damſel lifted up her head, and ſaw the two princes in the tree; when ſhe laid the head of the Genius from her lap upon the ground, and ſtood up under another tree, and made a ſignal that they ſhould deſcend.

[*To be continued.*]

## *Explanation of the Characters engraved on an Iron Plate, from a* MS. *Journal of Kempfer, described in* Vol. I. *p.* 190, *by the Abbé* Caperan.

AU numero ſecond des "*Collections Orientales*," (miſcellaneous plate, page 190) ſe remarque (figure 4) ſur l'empreinte d'une platine de metal une inſcription dans laquelle pluſieurs traits effacés par le tems laiſſent à peine appercevoir en pluſieurs endroits la forme des caracteres qu'on y a voulu tracer: je me ſuis etudié à voir s'il n'y auroit point moyen de les retablir; occupé de ces idées, j'ai remarqué que l'inſcription elle même offroit par ſa nature un moyen bien ſimple pour parvenir à cette fin. C'eſt une correſpondance mutuelle et ſuivie qui s'appercoit d'un coup d'œuil ſur la platine, en vertu de laquelle une figure tenant toujours le milieu de chaque ligne preſente à droit et à gauche preſque toujours les mêmes caracteres correlatifs: cela étant ainſi les traits effacés dans les figures ſur la droite peuvent toujours aiſément ſe ſupléer par ceux qui ſont plus viſibles et qui leur correſpondent ſur la gauche, et *vice verſa*, j'ai dit *preſque toujours* car on verra ci après pourquoi ces caracteres ne ſont et ne doivent pas être conſtanment, les mêmes partout. Ce premier pas fait, j'ai

enſuite procedé à l'examen de la nature de ces mêmes caracteres et bientôt j'ai decouvert que ces figures n'etoient que des chiffres Arabes purs et ſimples dans la forme ancienne que les donnent toutes les Grammaires Arabes et tels qu'ils ſont reſtés en uſage chez ces peuples : voici la ſuite de ces chiffres ;

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| ١ | ٢ | ٣ | ٤ | ٥ | ٦ | ٧ | ٨ | ٩ |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |

De ce nombre on ne trouve employé ſur la platine que les ſuivants :

| | | | | | |
|---|---|---|---|---|---|
| ١ | ٢ | ٤ | ٦ | ٧ | ٨ |
| 1 | 2 | 4 | 6 | 7 | 8 |

La forme du 4, offre toujours le trait recourbé du haut entierement effacé, ce qui le fait quelque fois ſe confondre avec le 7, lorſque la ligne à gauche de celui ci depaſſe par en bas le ſommet de l'angle qu'il forme (٧) c'eſt par le ſens des ſentences qui vont ſuivre que je ſus connôitre quand il a fallu plutôt y voir un 7, que un 4.

En ſuprimant les figures de l'unité qui ſe rencontrent toujours. Entre deux autres nombres, cette inſcription ſe reduit à ce qui ſuit.

| Chiffres actuellement en uſage parmi les Arabes. | Chiffres Arabes correſpondants en uſage parmi nous. |
|---|---|
| ٨ ٦ ٨ | 8 6 8 |
| ٧ ٨ ٤ ٨ ٤ ٨ ٧ | 7 8 4 8 4 7 8 |

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | ٨ | ٤ | ٨ | ٧ | ٨ | ٢ | ٨ | | 8 | 4 | 8 | 7 | 8 | 2 | 8 |
| ٧ | ٨ | ٢ | ٨ | ٢ | ٨ | ٧ | ٨ | 7 | 8 | 2 | 8 | 2 | 8 | 7 | 8 |
| ٢ | ٧ | ٢ | ٨ | ٤ | ٨ | ٧ | ٨ | 2 | 7 | 2 | 8 | 4 | 8 | 7 | 8 |
| | ٧ | ٨ | ٢ | ٨ | ٤ | ٨ | ٢ | | 7 | 8 | 2 | 8 | 4 | 8 | 2 |
| | | ٨ | ٤ | ٨ | ٧ | ٢ | ٧ | | | 8 | 4 | 8 | 7 | 2 | 7 |
| | | | ٧ | ٨ | ٧ | | | | | | 7 | 8 | 7 | | |
| | | | ٨ | ٩ | ٢ | | | | | | 8 | 6 | 2 | | |

A ne considerer ici que ces chiffres, tout dans cette inscription paroît absolument insignifiant, mais sans doute qu'on ne les ya pas tracè, sans dessein, on peut donc y soupçonner du mystere; et voir s'il n'y auroit point un moyen de le decouvrir, voici l'expedient dont j'ai cru devoir user. J'ai supposé que ces chiffres pouvoient separément indiquer une lettre à prendre dans l'alphabet Arabe suivant le rang que ces lettres y tiennent et que par ce moyen en assemblant ces chiffres deux à deux je pouvois en obtenir des mots de manière à former une sentence qui me devoileroit tout le secret de ce mystere. C'est ce moyen que j'ai mis en usage et c'est ainsi qu'en procédant de droit à gauche et prenant la première ligne, j'ai consideré le 8 qui se presente le premièr comme m'appellant la 8e lettre de l'alphabet Arabe qui est *dal* ד & j'ai mis *dal* dans sa place, le 6 qui vient après mà appellé la 6e qui est le Hhah ה et j'en ai obtenu le mot דה *dah*. Ja'i repeté cette seconde en la prenant pour initiale du mot suivant et qui ayant pour finale une lettre aussi indiquée par un 8, se trouve former le mot הד *had* la première ligne offre donc les deux mots דה,הד dah, had, et ces deux mots sont Arabes. En suivant constanment ce même procedé jusqu'à la fin, j'en ai obtenu les resultats qui vont suivre.

דה הד: Dah, had.

כד, דת, תד, דת, תד, דך: Cad, dath, thad, dath, thad, dac.

דב, בד, דך, כד, דת, תד: Dab, bad, dac, cad, dath, thad.

דך, כד, דב, בד, דב, בד, דך: Dac, cad, dab, bad, dab, bad, dac.

דך, כד, דת, תד, דב, בך, כב: Dac, cad, dath, thad, dab, bac, cab.

בד, דת, תד, דב, בד, דך: Bad, dath, thad, dab, bad, dac.

כב, בך, כד, דת, תד: Cab, bac, cad, dath, thad.

כד, דך: Cad, dac.

בה, הד; Bah, had.

---

Voici maintenant en Arabe la ſignification de tous ces mots: *

דוה *Dah* ou *doh*, curatio.

הד *Had*, doctrina, inſtitutum.

כד *Cad*, morbus, infirmus.

דת *Dath*, ſtatutum, methodus, regula.

תד *Thad*, nocens, nocivus.

דך *Dac*, curatio.

דב *Dab*, ſævitia, aſperitas, difficultas.

בד *Bad*, initium, origo.

כב *Cab*, dolor, afflictio.

בה *Bah*, honor, decus, gloria.

בכא *Beca*, fletus.

---

Tous ces monoſyllabes phraſés offrent ſix ſentences ou axiomes generaux qui ont trait à la gueriſon des maladies. Il eſt même à remarquer, que la premiere ligne compoſée de deux mots y forme un titre. Et que le 6 qui eſt au milieu en même tems qùil indique

* Vide Lexicon *Schindleri*.

une lettre, il annonce encore que ces axiomes se reduisent à six, on voit deplus que par correspondance, il demande necessairement à être placé dans la derniere ligne entre 8 et 2, cequi paroît d'autant plus probable que sur la platine on y remarque une place vuide et comme destinée à le recovoir, voici donc comme j'ai cru devoir phraser ces mots bien qù'ils se presentent ici sans aucune construction grammaticalle.

*Curationis instituta.*

1. Statutum nocens morbo, *semper* statutum nocens curationi *ejus*.
2. Sævitia in principio curationis, morbo regula nociva.
3. Emedio tollatur principium sævitiæ morbi aut difficile *consequetur* curatio morbi.
4. Ex regulâ nocivâ curationi morbi oriuntur fletus et dolores.
5. Ex principio difficultatis in curando ortum est statutum nocens.
6. Provocare fletus et dolores in infirmo est statutum nocivum curationi ejus morbi.

Pour 862 on a *Gloria instituti curationis*, jòbserve—que cette derniere ligne dont les chiffres sont $8+6+2=16$ conduit naturellement à ce quarré, d'un autre côté la signification quils offrent dans les deux mots *bah had* qui en resultent m'a excité la curiosité et c'en a eté asses pour avoir eté tentè de pousser plus loin mes vues, je nai eu rien de plus pressé, que de construire sur le champs le quarré de 16 ainsi qu'on le voit ici:

| | | | |
|---|---|---|---|
| ٤ 4 | ١٤ 14 | ١٥ 15 | ١ 1 |
| ٩ 9 | ٧ 7 | ٦ 6 | ١٢ 12 |
| ٥ 5 | ١١ 11 | ١٠ 10 | ٨ 8 |
| ١٦ 16 | ٢ 2 | ٣ 3 | ١٣ 13 |

Ce quarré ainſi conſtruit en uſant des mémes procedés ci deſſus j'en ai obtenu les ſept mots ſuivanta.

גת *gath*, cadaver, corpus.

תב *thab*, arca, ſepulchrum.

חח *khakh*, jacens.

צד *tzad*, devaſtatus, perpeſſus fuit à medicis.

רז *rez*, virtus, voluntas, placitum.

גט *gat* ſcheda, libellus.

טבהא *tobha*, remedium adhibuit, medicatus fuit.

Ces 7 mots Arabes ſignifient mot pour mot,

*Corpus in ſepulchro jacens perpeſſum multa virtute ſchedæ iſtius medicatum fuit.*

On voit ici que la ſignification de ces ſept mots cadre parfaitement, avec le *gloria inſtituti curationis* cité ci deſſus.

D'aprés cet expoſé il eſt clair que cette platine eſt une vraie amulette à laquelle les gens ſimples parmi les Arabes attribuent la vertu de guerir les maladies.

## *Literal Tranſlation of the Ode of* Hafiz*, *given in* Vol. I. *p.* 210---*By* Jonathan Scott, *Eſq.*

Laſt night, from a muſician, (may his mind be happy!) I heard the heart-affecting ſtrains of the flute.

Such was the impreſſion its melody made upon my ſoul, that I could not behold any thing without ſympathy.

On that night a cup-bearer was my companion, whoſe ſide locks andcountenance reſembled at once the Sun and December.

When he perceived my melting mood, he filled the goblet higher; I ſaid, ah! bliſs-affording cupbearer,

You relieve me from the burden of exiſtence, when you repeatedly pour wine into the goblet.

May God protect you from the calamities of viciſſitude!—May God requite you with happineſs in both worlds!

When Hafiz is intoxicated, why ſhould he eſteem as worth a grain of barley, the Empires of *Kaous* and *Kei*†?

* A poetical paraphraſe of this ode, will be found in Vol. I. p. 208.

† Two ancient ſovereigns of Perſia.

## *Literal Tranſlation of the Arabick Poem, given in* Vol. I. *p.*379----*By the ſame.*

The Cenſor ſaid to me, *pray:* I replied to the ſurly wretch, it wearieth me.

I ſaid to the Cenſor, truly, I am in a world of delight; my verſes are a morning oriſon, and this is the gate of Heaven.

The Cenſor is more wicked than I, for my heart is ever in a ſtate of converſion.

To-day I meditate on Selima, and on the morrow I muſe on Zeinab.

In this (contemplation) I penetrate every myſtery: for gentleneſs ſofteneth mankind.

O! thou, who queſtioneſt me, my religion is the religion of a man.

There is not, among my beloved, any one but who will ſing for me, and quaff the goblet.

Surely then I may enjoy myſelf, and be cheerful!

## *Literal Tranſlation of the Perſian Sonnet, by* JAMI*, *given in* Vol. I. *p.* 380---*By the ſame.*

Wherefoever I fix my habitation, I find thee my inmate—I can never move any where that I do not find thee there.

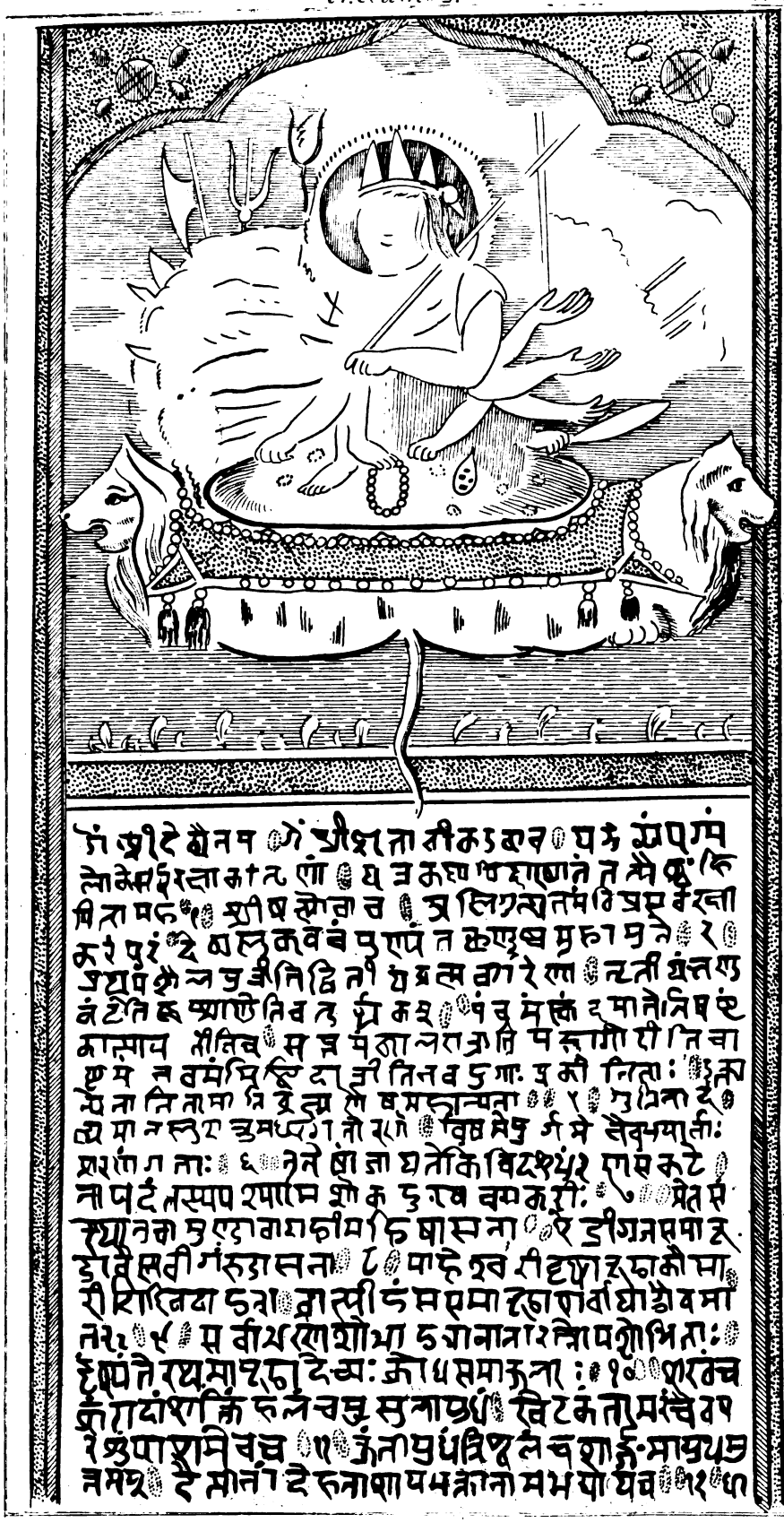
Do I ſleep at night, or wander lonely in my dwelling, I behold thee in my dreams, or ſee thee in my abode.

In the company of the convivial, or in the aſſembly of the worldly minded, I ſee only thee, my beloved, and find thee the conſoler of my heart.

In whatever aſſembly the taper is lighted up, circling round it, I am ſure to find thy moth †.

* This is one of thoſe odes which the Perſians regard as expreſſive of divine love; I have often heard it ſung to a very plaintive tune in India, by *Howauls*, a graver claſs of muſicians, who chaunt the odes of the poets, and are tolerated by the moſt rigid devotees, upon whom the performance has ſometimes a ſtrange effect, producing the moſt extravagant extaſies, which are called *hawl* or *wujd*; during theſe the perſons affected are conſidered as inſpired—they ſing, they dance and jump, till nature is exhauſted. The dance of Derviſhes in Turkey is the *hawl* or *wujd*. *(Scott.)*

† The moth flying round a taper is compared, by the Eaſtern poets, to a lover aſſiduouſly following his miſtreſs. *(Scott.)*



SANSCRIT ROLL.

If I viſit the tavern without a goblet, I am ſure to find thine in the hands of the gueſts.

Should I throw off my religious habit, and dive into the ſea, I ſhould find thee, the precious pearl, concealed in every ſhell.

Jami is loſt to every thing around him, for in publick and private he beholds nothing but thee *.

* In the laſt line of the original, read پیکانه for پکانه

## *Sanſcrit Roll.*

From a roll of Indian paper, ſeventeen inches long, and nearly two inches broad, the firſt twenty lines are repreſented, enlarged, on the plate annexed. This roll was brought from Bengal by Lady Chambers; the writing is divided into three parts, by flowers, mythological figures, &c.

# *A Catalogue of the Arabick, Perſian and Turkiſh Manuſcripts belonging to the Britiſh Muſeum---- By* W. OUSELEY, *Eſq.*

Of the oriental manuſcripts depoſited in this great national muſeum, the titles of many were ſo ſcattered through voluminous folio and quarto catalogues*, amidſt a multiplicity of Greek and Latin, French or Engliſh names, that it was with difficulty they could be found, and, when found, were in ſeveral inſtances almoſt unintelligible, from being expreſſed only in European characters, from typographical errors, and other circumſtances. Since the publication of thoſe catalogues, many valuable MSS. have been acquired by the Muſeum (received as donations or procured by purchaſe,) of which no liſts have hitherto been printed: I have therefore undertaken to correct the errors of the old catalogues, by giving the titles in their proper characters, to add ſome ſhort account of the moſt rare and curious MSS., ſome notices of their authors, &c., and to inſert all thoſe lately acquired; in ſhort, to bring into one view all the Arabick, Perſian and Turkiſh MSS. at preſent be-

* The catalogue of the Harleian Library, 2 large volumes, folio.
——————— Cottonian ——— 1 volume folio.
——————— King's ——— 1 vol. quarto.
Sloane and others (by Mr. Ayſcough) 2 vols. quarto.

longing to the Muſeum. I have not thought it neceſſary to crowd this catalogue, and perplex the reader with the numerical figures and ſhelf-marks of each manuſcript. The Arabick MS. which I have given as firſt in my catalogue is properly marked Cotton: Vitellius: A. IV. The Shah Nameh, which I give as No. 2, is marked 5600. Plut XXXIV. B.

It will be ſufficient, however, for thoſe who want any particular MS. to deſcribe it merely by the number prefixed to it in the following catalogue—a key or index, referring to the original ſhelf-marks, being in poſſeſſion of the librarians.

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No. 1. A.* An ancient Arabick volume in quarto, containing the ſecond of the four parts which compoſe the *Tarikh Kabir*, تاريخ كبير or Great Chronicle of the celebrated hiſtorian, *Abi Jaffer Mohammed ebn Jarir*, ابي جعفر محمد بن جرير furnamed from Taberiſtan in Perſia, the place of his birth, *Al Tabari*, الطبري This volume contains the hiſtory of the prophets, from *Shaieb* شعيب until the time of Mohammed. *Tabari*, the venerable author, was born in the year of Chriſt 838: his work contains the ancient traditions of the Jews, Perſians, and Arabians; the hiſtory of the Patriarchs, Prophets, and Kings—and as it is ſuppoſed the original in Arabick, complete, does not exiſt, this fragment may be conſidered a literary treaſure. The learned Ockley, in his hiſtory of the Saracens, ſtyles Tabari the "*Livy of the Arabians, the very*

* I have diſtinguiſhed, by the letters A, P, and T, the Arabick, Perſian and Turkiſh MSS.

" *parent of their history;* *" and congratulates himself on having found a folio fragment of him among Archbishop Laud's MSS. Fortunately, however, this work is preserved in the Persian and Turkish translations; the former, made within a few years after the author's death, is enriched with many curious additions by the learned translator, particularly on the subject of Persian history and antiquities†. From the latter part of Tabari's chronicle, *Elmakin* compiled his history of the Saracens, published by Erpenius; and it would appear that this volume once belonged to that celebrated orientalist, from the following note, written at the beginning of the MS.

" Continet hoc volumen historiam propheticam a Sjuabio (qui vixit
" tempore Jacobi) Patriarchæ ipso que Jacobo ad tempora usque Mu-
" hammedis Abulcasimi pseudoprophetæ Arabum: est que tomus
" secundus celeberrimi apud orientales historici Muhammedis Abu-
" joafaris qui floruit circa annum Christi 800, et in oriente Arabicè

* " I am as yet (says Mr. Ockley) destitute of Turkish, which I should not be so
" much concerned at, were it not for five volumes in that language in our publick
" library (Cambridge) which I behold with delight and concern at the same time:
" with delight, because they are ours, and so not to be despaired of, with concern be-
" cause I do not understand them; they are a translation of the great *Tabari*, who is
" the *Livy* of the Arabians, the very parent of their history, and as far as I could find
" by inquiry, given over for lost in Arabic. I formerly inquired of my predecessor
" *Dr. Luke*, cconcerning him, who said he had never met with him in the East, and
" that he was to be despaired of in Arabick: Monsieur d'Herbelot says the same."

Ockley's Hist. of the Saracens. Vol. II Intr. &c. xxxiii.

† Of the *Tarikh Tabari* in Persian there are three fine copies in my possession, one peculiarly valuable in two volumes folio, transcribed Anno Hegiræ 850. (A. D. 1446.) From these MSS. I hope to illustrate, in a future work, some curious points of ancient Asiatick history.

" exiſtimatur periiſſe, et Perſicè atque Turcicè tantum extat; hic " tamen liber Arabicus eſt, et de quatuor tomis ſecundus." *Erpenius*.

There are alſo ſome marginal notes in Latin.

— 2. P. *Shah Nameh* شاه نامه The great heroick poem of *Ferdouſi*, فردوسي compriſing, in more than ſixty thouſand couplets, all the ancient traditions and romances of the Perſian kings and warriors; from the time of Caiumeras, the firſt monarch of *Iran*, to the deſtruction of the Perſian Empire in the ſeventh century of the Chriſtian Æra, when Yezdegerd, the laſt king, was murdered, and the old religion and laws of the country aboliſhed by the Mohammedan conquerors. Ferdouſi, who died A. D. 1020, is ſaid to have compiled this admirable work from ſome ancient chronicles in the *Pehlavi* language. This MS. is decorated with ninety-one very beautiful miniature paintings, executed in the beſt ſtyle of Indian artiſts, of whom ſeveral have been employed, as appears from their names thus marked in the pictures, عمل شمال the work of *Shemaul*, عمل بهكوتي the work of *Behakooti*, of *Benvari*, *Kemal*, *Caſſim*, &c. From the number and excellence of theſe paintings, the manuſcript has been very highly valued; among the different Aſiaticks who have in turn poſſeſſed it, and marked it with their names and ſeals, one has noticed that he paid for it the ſum of ſeven hundred rupees, (about 70l.); and another, in a more recent hand, remarks that it coſt him 1500 rupees, (about 150l.)

— 3. P. *Shah Nameh* شاه نامه a folio volume, containing the ſecond part of the Shah Namah of Ferdouſi. It begins with the Hiſtory

of Gushtasp and Asfendyar, and continues to the end of the work. The hand-writing of this MS. is neither accurate nor elegant; it was transcribed, according to the date at the end, in the year of the Hegira 1054, corresponding to the year of Christ 1644.

On the back of the last page is written the pedigree of *Rustam*, the great Persian hero, and of *Giou*, who was the son of Rustam's sister. And on a slip of paper, pasted under the genealogical tables, is written (in a different hand) some medicinal *recipe*, extracted from *Abu Ali Sina (Avicenna)*, in which are mentioned musk, white sandal, Armenian earth, &c.

— 4. P. *Tarikh Akbery* تاريخ اكبري History of the great Acbar, Emperor of Hindoostan; a quarto volume, in a good hand, transcribed in the year of the Hegira 1119, (A. D. 1707.) The introduction to this work contains the History of Adam, Seth, Enos, Mahaleel, Enoch, Methusaleh, Japhet, &c.; the ancestors of the Timour family, &c.

— 5. A short vocabulary of Persian (with some Arabick) words; finely written in the Taleek hand; octavo; bound in the same volume with the following article:

— 6. P. *Shirauz Namah*, شيراز نامه or History of the City of Shirauz, with a description of the Province of Fars or Farsistaun, in Persia; the History of the *Atabeks* or sovereigns of that country; Anecdotes of the learned and holy men of Shirauz, &c. &c.

a moſt valuable and rare MS. octavo, handſomely written. The author of this curious work is شيخ زركوب شيرازي *Sheikh Zarcoub* of *Shirauz*, whom the learned Kempfer quotes in his account of Iſtakhar or Perſepolis. (Amenit. Exot. p. 301, 302, &c.)

The date of this tranſcript is 1099 of the Hegira, A. D. 1687.

— 7. P. *Kiſſeh Seif al Moluk* قصه سيف الملوك The Romance of *Seif al Moluk;* an imperfect MS. containing part of a ſtory which M. Petis de la Croix has tranſlated in his Perſian Tales, the "*Mille et un jours.*"

— 8. T. *Sekander Nameh* سكندر نامه or Hiſtory of Alexander, in Turkiſh verſe; probably imitated from the Perſian work of the ſame title by Nizami. This volume is a large quarto MS. fairly written, with the vowel accents marked. It was, according to a Latin note, tranſcribed (or rather compoſed) about the year of the Hegira 792, of Chriſt 1389. The various conqueſts of Alexander in Aſia, his marches into Tartary, China, the iſlands of Japan *, &c.; his expedition in ſearch of the water of immortality, with anecdotes of Ariſtotle, and the other Grecian philoſophers who attended him, are here deſcribed in heroick verſe.——(Some pages of this MS. have been miſplaced in binding.)

* The iſland *wak wak* واق واق according to a late Turkiſh work, intitled تاريخ الهند الغربي *Tarikh al Hind al gharby*, or a Hiſtory of the Weſt Indies; theſe iſlands are ſituate in the weſt, and produce trees, which bear women as fruit, &c. &c.

— 9. P. *Divan Raffieddin*, ديوان رفيع الدين The poems of *Raffieddin*, who appears to have been a native of Hindooſtan, and to have finiſhed this work in the year of the Hegira 1010, (A. D. 1601.) This volume contains near fifteen thouſand *beits* or diſtiches. —It has been already deſcribed in the Oriental Collections, Vol. I. p. 171, &c., where an extract from it, in praiſe of *Caſhmere*, will be found.

— 10. P. *Farhang Jehangiri*, فرهنگ جهانگيري A moſt excellent Dictionary of the Perſian language, compiled from forty-eight other lexicons, by جمال الدين حسين انجو *Jemalodeen Huſein Anjù*, and dedicated to the Emperor of Hindooſtan, *Jehangeer*. The various ſenſes of each word are illuſtrated by paſſages from the beſt poets—but the arrangement differs from that of the other lexicographical works, as the words muſt be looked for under the *ſecond* letter, and not the *firſt*; thus, پري *Peri*, a fairy, muſt be ſought under the letter *r*, not *p*.

— 11. P. *Tarikh Aulumgeer Nameh*, تاريخ عالمگير نامه A Hiſtory of the Emperor *Aurungzebe* or *Aulumgeer*, to the thirteenth year of his reign.—Imperfect at the beginning.

— 12. A. A large quarto volume, in Arabick, intitled, كتاب التكمله في علم اللغة or, the *Perfection of Philological Knowledge*; a celebrated Arabick Dictionary, being a ſupplement to the Lexicon, called "*Sahahal loghat*, or Purity of "Language," by *Jouari*, who died Anno Hegiræ 398, A. D.

1007. This ſupplement is by Sherifeddin al Haſſan, ſurnamed *al Sagani*, who died in the year of the Hegira 606, A. D. 1209.

— 13. A. *Kitab Hekayat*, كتاب حكايات A thin octavo volume, containing tales or romances in the Arabick language: it is divided into three parts; the firſt begins (after the uſual *biſmillahi*, &c.) thus:

كان في قديم الزمان رجل و له جارية ثم انه انغاض عليه و انزلها الي الدلال &c.

The ſecond begins,

كان في قديم الزمان عرب يقال لهم بني هلال

The third (in a different hand)

و ذلك انه كانت مره شريغد كثيره المال و كانت كثيره الفخر &c.

— 14. T. The *Guliſtan*, or Garden of Roſes, كلستان by the celebrated *Sadi* of Shirauz, سعدي شيرازي This manuſcript contains an excellent Turkiſh commentary on the Guliſtan, a work ſufficiently known by the Latin tranſlation of the learned Gentius, printed in folio, with the original Perſian text, under the title of "Roſarium Politicum." The Guliſtan (in Perſian) has been alſo printed at Calcutta, with all the other works of Sadi, in the year 1791.

— 15. P. *Suhbet al Ibrar*, سحبت الابرار The Society of the

Juſt. A very fine moral poem, by *Jami*, جامي interſperſed with tales, anecdotes, &c.; among others, is a ſtory of Sadi, the celebrated poet, whom he ſtyles "the Nightingale of the Groves of Shirauz."

سعدي آن بلبل شيراز چمن

This manuſcript is elegantly written, and appears, by the date in the laſt page, to have been tranſcribed in the year of the Hegira 1009, A. D. 1599.

— 16. A. *Sherah Guliſtan*, شرح گلستان A moſt excellent commentary in Arabick, on the Guliſtan of the Perſian poet *Sadi*, by *Seid Ali*, who finiſhed this work (as appears in the laſt page) at the city of *Amaſia* في بلد اماسيه in the year of the Hegira 957, (A. D. 1550.) This copy was tranſcribed Anno Hegiræ 982, A. D. 1574.

— 17. P. *Pend Nameh*, پند نامه *The Book of Moral Counſels* *, by the celebrated Perſian poet, Sheikh Feridèdin Attar شيخ فريدالدين عطار This copy is enriched with ſome marginal notes in the Turkiſh language, and a Turkiſh tranſlation of the work is contained in the ſame volume.

* Some extracts from the *Pend Nameh*, may be found in the Latin commentaries of Sir William Jones; others in the Anthologia Perſica; and others in the Oriental Collections, Vol. II.

— 18. P. *Sekander Nameh* سكندر نامه The History of Alexander the Great; one of the most admired of the five great poems of *Nizami*, نظامي who flourished in the twelfth century of the christian æra, and declares that he compiled his work from the most approved records of the ancient Persians, Jews, and Grecians. Intermixed with much fable, some curious anecdotes of real history may be discovered in this work; for a more particular account of which, see the "Persian Miscellanies."

— 19. P. *Ajaieb al Makhloucat* عجايب المخلوقات or the Wonders of Creation; a very rare and valuable work, treating of astronomy, zoology, botany, arithmetick, &c. &c.; describing the principal curiosities of nature, mines, rivers, mountains, seas, &c. by زكريا القزويني *Zakaria al Cazvini*, a celebrated author, who flourished in the thirteenth century of the christian æra. This volume is adorned with a variety of paintings, very neatly executed, representing the zodiack, plants, birds, fishes, beasts, insects, monsters, genii, &c. described in the work. For some account of the *Ajaieb al Makhloucat*, and extracts from it, see Oriental Collections, Vol. I. p. 131, 374.

— 20. P. *Durral Mujlis* درّ المجلس* The pearl or the most excellent of feasts or assemblies; a work divided into thirty-three sections: treating of the creation, of Adam, of Abraham, Seth, Moses, Solomon, Jesus, &c.; also of Mohammed, Ali, &c.; with various legendary anecdotes and curious traditions.

[*To be continued.*]

* If we read this title *Der al mujlis*, (making the first word Persian,) it will signify the *Door, or entrance into the assembly.*

## *Persian Sonnet by* Shahi.

غزل از دیوان شاهي

---

ساقي از غم تو عقل و جان رفت
مرده که تکلف از میان رفت

شد تاب و توانم اندر این راه
من هم بروم اگر توان رفت

تاشد دو رخ از نظر دور
کام دل و آرزوي جان رفت

من بودم و دل که قامتت برد
آن نیز بجاري استان رفت

شاهي که چون لاله غرق خون است
با داغ تو خواهد از جهان رفت

## *Turkiſh Song, from a MS. in the Britiſh Muſeum.**

نه سلیمانه اسیر یزنه سلیمین قولیوز
کیمسه بلمزیزي بر شاه کریمین قولیوز

باکدر عشقمز عشاق میاننده بوکون
صنما صانمه که بر بوسه کنارك قولیوز

حقد رسود یکمز معني یوزنده بقمجق
صورتا کرچه که بر نقش نکارین قولیوز

قول اولان عشقه جهان بکلرینه اکمدي باش
یشقه سلطان جهانیوز کوره کیمین قولیوز

ترک ایدوب خیر تیا تاج قبادن کجدیك
ابنحق بودیزاده بر کهنه عبانن قولیوز

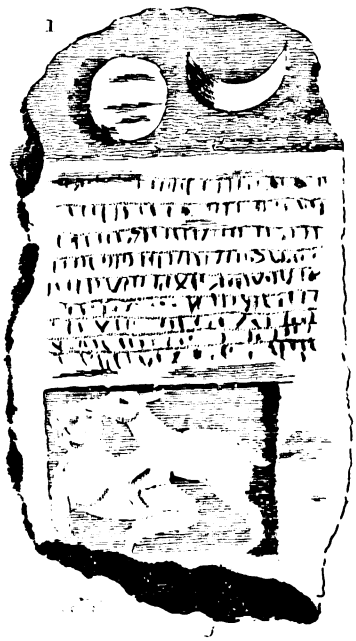
* See the muſical notes of this ſong, and an account of the MS. in the miſcellaneous plate, and on the oppoſite page.

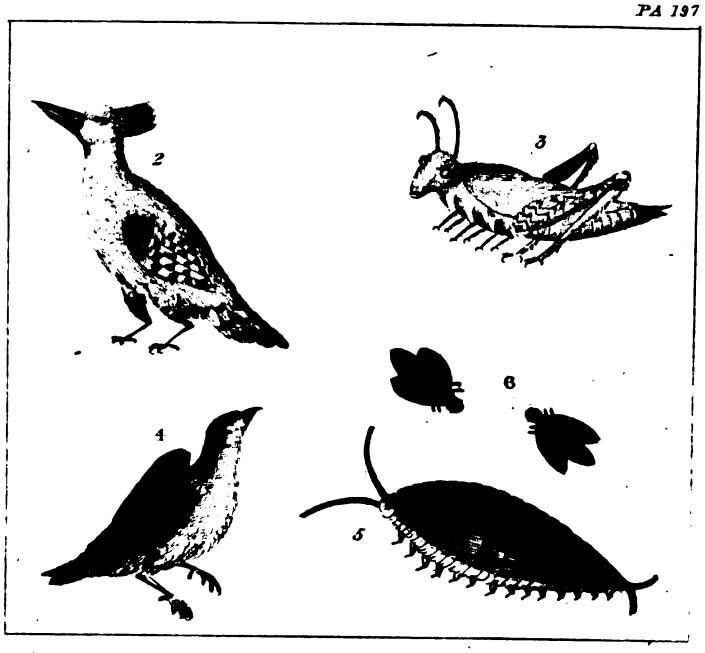
*Arabick Poem, by* Abul fadhl Zoheir ben Mohammed ben Ali Al Mohalebbi.

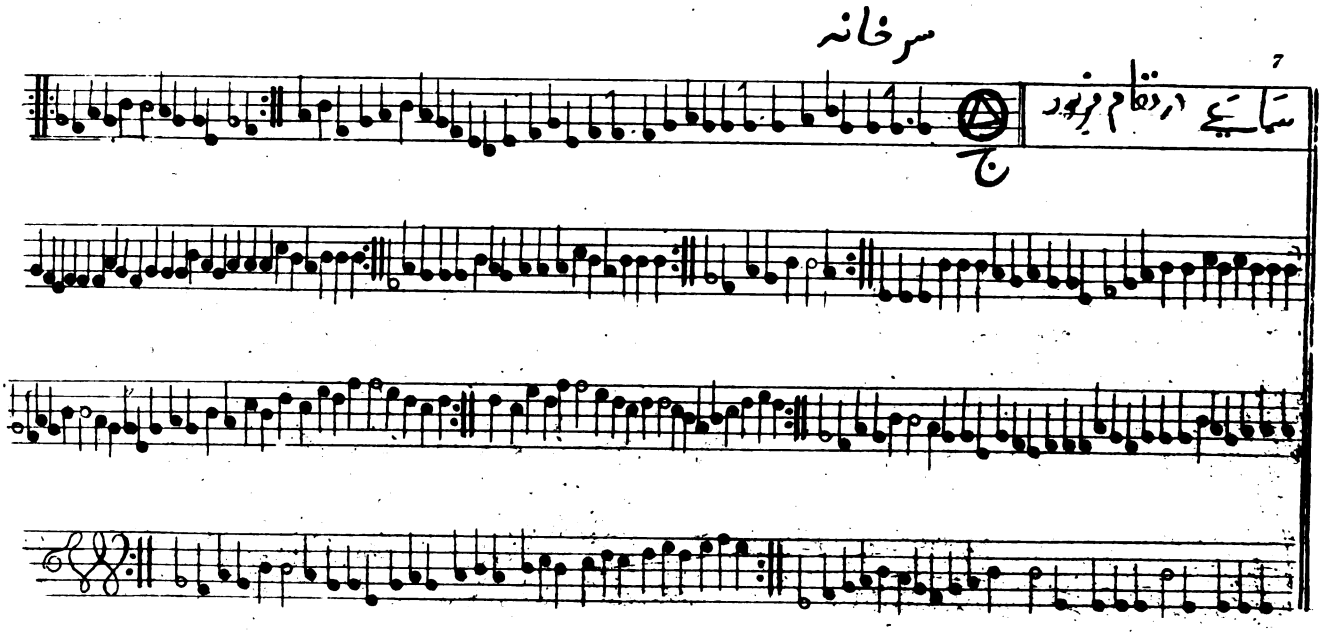
---

ليت شعري ليت شعري  اي ارض هي قبري
و متي تـوم وفاتـى  ليتني لوكنت ادري
ضاع عمري في اعترات  و رجيل مـستمـر
ليت لي في كل ارض  جبتها من مستقري
بعد هـذا ليتـنـي  اعرف ماآخر عمري
و متي اخلص مـمـا  انا فيه ليت شعري
فلقد ان لـك الصحو  فما لي طال سكري
اتراي استدراك الفارط  من تضيع عـمري

PA 197




MISCELLANEOUS PLATE

## *Miſcellaneous Plate.*

No. 1. A ſtone preſerved in the Britiſh Muſeum, containing the Sanſcrit Inſcription (of which an engraving is given in this Number, p. 159) and ſome rude ſculptures; the ſtone is about two feet three inches long, one foot three inches broad.

— 2. The bird called *Hudhud*, هدهد from a painting of the ſame ſize in the *Ajaieb al Makhloucat*, or wonders of creation; a MS. in poſſeſſion of the Editor, which has been already ſpoken of in the firſt volume, p. 131, 297, 374.

— 3. The Locuſt, called by the Arabs جراد *Jerad*, by the Perſians ملخ *Melekh*: from the ſame MS.

— 4. The bird called by the Perſians بالوايه *Balouaieh*, being a ſpecies of the وطواط *Wetoat*, the Swallow or Martin: from the ſame MS.

— 5. The *Samabers*, سام برص a creature which is found in houſes, and appears to be a ſpecies of Woodlouſe: from the ſame MS.

— 6. The fly called *Zerouah* زروه by the Arabians, and كاعنه *Gaaneh* by the Perſians; poſſeſſing many medicinal properties, from the ſame MS.

— 7. A Turkiſh tune, of which the words have been given in page 195 of this Number; it is taken from a large collection of

ſongs, ſet to muſick, in a thick oblong volume, (p. 197,) fairly written, belonging to the Britiſh Muſeum, and marked 3114 Plut. xxx. D. The tunes begin from the right; the word سباعي correſponds to the *allegro* prefixed to European airs; and the مقام مزبور ſignifies that this tune is in the ſame mode or key as the preceding; the beginning is marked by the Perſian words سرخانه, the top of the houſe, or where the firſt verſe or part begins: ſome tunes are divided into three parts, and are marked خانه ثاني the ſecond part, خانه ثالث third part: near the concluſion of ſeveral we alſo find the Perſian words سربند *ſer-a-band*, from which, without doubt, our *ſaraband* has been derived. All theſe marks are ſuch as the modern Perſians uſe, from whom, indeed, the Turks have borrowed their muſical ſyſtem*.

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## *Queries, Anſwers, and Notices.*

To the Editor of the Oriental Collections.

Sir,

PERMIT me to inquire, whether, in the manuſcripts of Arabia and Perſia, of India and Turkey, any notice is taken of the firſt introduction of *Tobacco* and of *Coffee* to general uſe? and, what is the date of the oldeſt Aſiatic Manuſcript in which they are mentioned?

I am, Sir,

*May* 1. Yours, &c.

D. H.

* La muſica Turcheſca, comme abbiamo vedute, è Perſiana moderna.

Toderini Litter. Turc. I. p. 232.

The example of the celebrated *Tychsen* of Roſtock, who publiſhed in 1797 his obſervations on the arrow-headed inſcriptions at Perſepolis, has induced two other learned profeſſors, *Münter* at Copenhagen, and *Herder* at Weimar, to direct their ſtudies to the inveſtigation of thoſe extraordinary monuments of antiquity; and the reſult of their inquiries may be ſoon expected.

---

That it was the intention of the Editor of theſe Collections to viſit the intereſting ruins above mentioned, as well as to explore other curious monuments of Perſian antiquity but little known to Europeans, appears from the introduction to his firſt work, (the Perſian Miſcellanies, p. xix,) publiſhed in 1795.

Beſides gratifying his antiquarian curioſity, in viſiting theſe ruins, it was his deſign to trace the route of Alexander, to aſcertain, if poſſible the ſcenes of various memorable tranſactions, and to fix ſome doubtful points in Hiſtory and in Topography. He alſo deſigned to collect ſuch information on the ſubjects of Botany, Zoology, and Mineralogy, as might intereſt, in the ſucceſs of his undertaking, the Naturaliſt as well as the Antiquary: of ſuch bulky or periſhable articles as would not bear removal to this country, it was his intention to make moſt accurate drawings, and to compile, from authentick living evidences, or written documents, an exact account of the preſent ſtate of Perſia, its manufactures and commerce, arts, ſciences, and literature.

However delightful in theory ſuch a project may be, he is aware of the expence and difficulties attending its accompliſhment. Though diſappointed in his hopes of patronage and ſupport where it was reaſonable to expect both, the encouragement he has received from lovers of antiquity and ſcience in this country, and the flattering teſtimonies of approbation beſtowed by learned ſocieties on the continent, ſtimulate him to the undertaking, and will induce him to try whether *zeal* can ſupply the place of *fortune*, and triumph over dangers, difficulties and fatigue.

He will offer to the publick, either in a future Number of theſe Collections, or in a diſtinct pamphlet, his thoughts on the utility of ſuch an expedition, which it is his deſign to undertake as ſoon as two works (an Aſiatick Geography, and Perſian Hiſtory) now in a ſtate of forwardneſs, ſhall have been completed.

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The Collection of Oriental Manuſcripts, deſcribed in the fourth Number of Vol. I. and in the firſt Number of this volume (page 88), has, by private agreement, while theſe pages were in the preſs, become the property of the Editor.

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Letters and Communications for the Oriental Collections, to be directed to the Editor, at Meſſrs. Cadell and Davies's, Bookſellers, Strand, London.

THE

# ORIENTAL COLLECTIONS

FOR

JULY, AUGUST, AND SEPTEMBER,

1798.

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# VOL. II. No. III.

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VOL. II. No. III.

# ORIENTAL COLLECTIONS.

1798.

## *The Oriental Emigration of the Hibernian Druids proved from their Knowledge in Astronomy, collated with that of the Indians and Chaldeans—From Fragments of Irish MSS. By Lieutenant-General* VALLANCEY, L. L. D. F. R. S. M. R. I. A. *&c.----Continued from* No. II. *p.* 121.

2. BIS, Beis, Baisc, Baischarm, a cycle. Ch. פסוק *pasuk*, periodus. Arab. *baus*, an anniversary, the festival of Easter. Pers. *bazi*, a sphere; بازي جرم *bazi jirm*, a celestial sphere; *baziré*, an hour, a portion of a cycle. Ar. بيضا *beza*, Sol, duale *Abezan*, duo dies, vel duo menses, (Gol.) which plainly shews *beza* means a

cycle. Perſ. پیاز *piyaz*, an onion, from its circular coatings; (ſee *Siobal*, Art. 21.) Ch. בז *baz*, Heb. ביץ *bis*, an egg, from its globular figure; בצל *baſal*, an onion; (ſee Art. 24.) From Baiſc comes *Baiſc-bhuidin*, the golden cycle or number; (ſee Art 6.) *Oisbeis*, an epycycle; (ſee Eas. Art.)

3. Barbhis, Berbhis, a cycle, an anniverſary, (Shawe.) The word appears to be compounded of the two former, but I find it to be an Egyptian word for an anniverſary. *Sheck Schemſedden Mohammed*, in his book intitled *The Wandering Stars*, gives a deſcription of the curioſities of Egypt, through which he travelled in the 16th century: he ſays, "Among the curious monuments of Egypt, we "muſt place the *Berbis*. At Deudira there is one, in which there "is a dome that has as many windows as there are days in the year; "each day the ſun makes its entry by one of thoſe windows, and "does not return till the *anniverſary* of that day in the following "year." "There are many words," ſays the tranſlator (Monſieur De Sacy), "whoſe ſignification I have not been able to determine "with preciſion; many appear to have been entirely unknown to our "lexicographers: of theſe is the word *Berbis*, which I thought myſelf "obliged to preſerve in the original." (MSS. of the King of France's library.)

Bé, a turn, a round, a round of years, life. *Bu*, the globe, the univerſe. The Hebrew בא is uſed by Moſes, joined with שמש the heavens, to denote the ſetting ſun; whence *bé*, the night, as in Art. night, day: ſo *Soire* with the Druids expreſſed the Eaſt; the riſing ſun, a word joined alſo to שמש as in Eccleſ. 1. 5. זרח שמש

for the ſolar light, ſpringing, riſing, or coming out upon that hemiſphere which is turning into morning; and in Judges it is joined to *Cheres*, the Druidical *Crios*, the ſun, as in ch. 14. v. 18. בטרם יבא החרסה which Parkhurſt thinks ſhould be rendered "before it "(the city or place) came towards the ſolar orb, *i. e.* to the meridian." With the Druids Bé ſignified the night, which now is made to expreſs the day, for the reaſons aſſigned before; ex. gr. *ar an bheoi-ſe*, on this day, to-day. Egypt. φοου *phoou*, hodie.

4. Beacht, a cycle. Bagh, the ſame. *Grian beacht*, the cycle of the ſun, i. e. *Aimſir ochd mbliaghna ar ſichid mar imthighas an grian trid na da comharthadh deag*, i. e. the ſpace of 28 years that the ſun takes to go through the 12 ſigns. Perſ. *bakht*, a cycle. Sanſcrit, *Bhagana*, a period.

5. Phenicſhe, *i. e.* ain naomhag; the Phœnix or celeſtial cycle. It is thus deſcribed in my old Gloſſary—Phenicſhe, ſort eain alain, timchiol mead iola, agus aithriſtear go maireadh ſi, ſé cheud *bliagham*, agus nac bi achd aoin ean amhain an aimſher ſon domhan, don chineal ceadna: agus do ghnid ſi a nead do ſpioſaraibh foloſgthe, ajus an tan chuireas an Grian an nead tre teine, ſeiſidh ſi è, le na ſgiathnaibh, agus loisgidh ſi iſein ann, agus go neirghean peiſtog beag, as an luathreamhan do thugchum bheith na Phenichſhe eile na dhiaigh—*i. e.* The Phœnix is a bird about the ſize of an Eagle, and, when *reſtored* to life, lives 600 years, or 600 turns of *Beal*, the ſun; and there is but one of the ſpecies in the world, and ſhe makes her neſt with combuſtible ſpices; and when the ſun ſets them on fire,

ſhe fans the flames with her wings, and burns herſelf; and out of the aſhes ariſes a ſmall maggot, which becomes another Phœnix.

Una eſt quæ reparat ſeque ipſa reſeminat
Ales, Aſſyrii Phoenica vocant. (Ovid Met. 15. 392.)

Pliny ſays the Phœnix lives 340 years; others, 460; but according to moſt writers, 500 years. Tertullian, Ambroſe, Zeno and others, cite this bird as a rational argument of a reſurrection; whereas it is no more than a cycle of the Chaldeans, Aſſyrians, and our Hibernian Brahmins; a name compoſed of the Chaldean aſtronomical numerals, as we ſhall preſently ſhew.

Mr. Maurice has proved that this period of 600 years, and that of 19, was known to the Brahmins. Caſſini ſpeaks in raptures of this cycle, and ſays, no intimation of it is to be found in the remaining monuments of any other nation, except the ancient Hebrews; and that it is the fineſt period ever was invented, ſince it brings out the ſolar year more exactly than that of Hipparchus; for in this period the ſun and moon return to the ſame ſituation in the heavens, in which they were at the commencement of that cycle. Joſephus, from the traditions of his nation, aſſerts it to have been known to the antediluvians, and ſtated by him to have been their annus magnus.

"One of the characters attributed to the great year," ſays Boulanger, "was the Phœnix, an apocalyptical dogma, enveloped in an allegory, "become by its fable unintelligible. Pluche derives the name from

" the Phœnician word *phanag*, to be in delight and abundance: but " it is more rational to draw it from *phanah*, pronounced *phanach*, " which ſignifies to return; and this agrees better with the ſtory of " the Phœnix, which might be expreſſed by *ophen*, a wheel, or rather " by *phonech*, that which returns or turns round." Boulanger is near the truth, for in Iriſh *phainie* is a circle or ring; hence it ſignifies *an Eagle*, or any great bird that flies in circles, as thoſe birds do; whence the Egyptian *pheneh*, cyclum, periodum, ævum, (Scel.) The word alſo ſignifies a raven, for the above reaſon; whence the raven became ſacred in the Eaſtern countries, and of great requeſt in the *Mithratic* myſteries.

The Phœnix of Japan is called *Kirin*, ſays Herbelot, which is the *Cruin* or cycle of our Druids. The Phœnix, continues Boulanger, is nothing more than a *cyclic* ſymbol, which has been perſonified like *Meithras*, and many others, to whom, in after times, they adapted hiſtories applicable to the opinions the ancients entertained of theſe periods: the multitudes of theſe cyclic deities has given great room for fable, and led many antiquaries aſtray, and gave room for aſtronomical myſteries that never entered the heads of the original authors.

In a former publication I have ſhewn, that the myſtical words, Abraxas, Belenus, Janus, Neilas, Lebnes, were no more than a jeu de mots, formed of the Chaldean numerals or aſtronomical characters compoſing the numbers to be expreſſed by the name.

I ſhall here repeat a few, and produce the authorities. Baſſilides

qui omnipotentem deum, portentoſo nomine appellant ABRAXAS, & eundem ſecundum Græcas literas, & annui curſus numerum dicit in *ſolis circulo*, contineri, quem ethnici ſub eodem numero aliarum literarum vocant MEITHRAM. (St. Jerom.) See Art. 11.

The Chaldeans wrote Abrakas and Mithrak, which not correſponding to the Greek numerals, they altered to Abraxes and Meithras.

| Chaldean Numerals. | | | Coptic and Greek. | |
|---|---|---|---|---|
| A | א | 1 | A | 1 |
| B | ב | 2 | B | 2 |
| R | ר | 200 | P | 200 |
| A | א | 1 | A | 1 |
| K | ק | 100 | Ξ | 60 |
| A | א | 1 | A | 1 |
| S | ס | 60 | Σ | 200 |
| | | 365 | | 365 |
| M | מ | 40 | M | 40 |
| E | ה | 5 | E | 5 |
| I | י | 10 | I | 10 |
| TH | ט | 9 | Θ | 9 |
| R | ר | 200 | P | 100 |
| A | א | 1 | A | 1 |
| K | ק | 100 | Σ | 200 |
| | | 365 | | 365 |

Abraxas is a jeu de mots on *ab*, father, and *rikas*, fire: Mithras, on the Chaldee מטר and the Druidical *Mithr*, which signifies the rays of the sun, a revolution, &c. In like manner, of *Bel*, the sun, and *Ain*, a cycle, they formed *Belenos*, as E. Schedius rightly conjectures, to signify the sun's apparent annual revolution; whence *Belain* in Irish, a year.

| | | | |
|---|---|---|---|
| ב | 2 | B | 2 |
| ח | 8 | H | 8 |
| ל | 30 | Λ | 30 |
| ה | 5 | E | 5 |
| נ | 50 | N | 50 |
| ץ | 70 | O | 70 |
| ש | 200 | Σ | 200 |
| | 365 | | 365 |

In the same manner *Phenicshe* makes up the cycle of 600.

| Chald. | | | Coptic and Egypt. *Phenn.* | |
|---|---|---|---|---|
| PH | פ | 80 | Φ | 500 |
| E | ה | 5 | N | 50 |
| N | נ | 50 | N | 50 |
| N | נ | 50 | | |
| I | י | 10 | | 600 |
| K | ק | 100 | | |
| SH | ש | 300 | | |
| E | ה | 5 | | |
| | | 600 | | |

The Chaldeans had another name for the Phœnix, viz. כלץ *Cala* (Buxtorf); and these letters, used as numerals, make up the same number; whence, perhaps, the *Cali Jug* of the Brahmins. See Oigh.

| | |
|---|---|
| כ final | 500 |
| ל | 30 |
| ץ | 70 |
| | 600 |

The *Seasga*, or cycle of 60 of the Hibernian Druids, I think was the *tenth* of this great cycle; the *Sas* or *Sasas* of Berosius, which was no more than a word expressed by the letter ס=60. Sonnerat says, the cycle of 600 was only the *Hasre*, or multiple by 10, of the sexagenary cycle. Mr. Maurice thinks it is the *Lusca*, or cycle of 5, multiplied by 12, the cycle of Jupiter, that makes the great cycle of 60. I confess I do not see the application.

"When the ancients found out the true cycle of the Sun," says Boulanger, "they coined names by a *jeu de mots*, or words signifying "its heat or its course that made up the number 365, as they had done "before, to make up 360. The name *Sabasius*," says he, "that "has so much perplexed antiquaries and etymologists, is no more "than a *numerical name*, which was given to Jupiter and to Bacchus, "as *periodical deities*. When the suppliant was initiated into the "mysteries of Sabasius, a *serpent*, the symbol of *revolution*, was "thrown upon his breast. ΤΟ ΣΑΒΟΕ, which the Greeks repeated

" ſo often in the feaſts of Bacchus, without underſtanding the " meaning of the words, meant no more than the cycle of the year, " from the Chaldean *Sabb* circuire, vertere ſe. The ancient religion, " which applied entirely to the motions of the Heavens and *peri-* " *odical return* of the ſtars, was, for that reaſon, named *Sabianiſm*, " all derived from the Chaldee *Siba*, a revolution; not from " *Tſaba*, an army, meaning the heavenly hoſt, as many think; " but even this laſt word, in Chaldee, ſignifies a *period*, a preciſe " and determined time."

The Chaldeans wrote *Sabaſa*; the Greeks, *Saboe*; to which they added the ejaculation IO.

| Chaldean. | | | Greek and Coptic. | |
|---|---|---|---|---|
| S | ש | 300 | I | 10 |
| A | א | 1 | O | 70 |
| B | ב | 2 | Σ | 200 |
| A | א | 1 | A | 1 |
| S | ס | 60 | B | 2 |
| A | א | 1 | B | 2 |
| | | | O | 70 |
| | | 365 | E | 5 |
| | | | | 360 |

For the Greeks had not then come to the knowledge of the true year.

*Vanavas*, written Faunus by the Romans, was a cyclic deity, as appears by their ſacrificing to him on the laſt day of the year: a name probably borrowed from the Chaldeans:

| | | |
|---|---|---|
| V | ו | 6 |
| A | א | 1 |
| N | נ | 50 |
| A | א | 1 |
| V | ו | 6 |
| A | א | 1 |
| S | ש | 300 |
| | | 365 |

Sir William Jones, in his Chronology of the Hindus, obſerves, from the materials with which we are at preſent ſupplied in the Sanſcrit language, we may eſtabliſh as indubitable the two following propoſitions: that the three firſt ages of the Hindus, are chiefly *mythological;* whether their mythology was founded on the dark enigmas of their *Aſtronomers*, or on the heroic fictions of their Poets; and that the fourth, or hiſtorical age, cannot be carried back farther, than about 200 years before Chriſt; and hence he concludes, that the early hiſtories of the moſt ancient nations are nothing more than the hiſtory of the *Revolutions of the Sun, Moon, and Planets.*

Theſe obſervations refer us to that ſchool of idolatry, the Chaldees, who ſtruck out the general outline of all paganiſm in the

world, before the grand dispersion; as I flatter myself to have proved, in a chapter expressly on this head, in my Vindication of the Ancient History of Ireland, printed in 1786; long prior to the publications of those learned authors, Jones, Wilford, and Halhed, who likewise refer all the astronomy and mythology of the Brahmins to the same school; and, in this idea, concludes the learned Boulanger:—" Ce qui vient d'être dit, suffit pour faire en-" trevoir, que la plupart des usages du paganisme, si cachéz chez " les Grecs, n'etoient que des fragmens detachées d'un systême " plus général, dont le peuple n'avoit plus aucune idée raisonable, " des les premiers temps de l'histoire."

6. Ais, Eis, Ois, Easc, a cycle: whence Eas, Easc, the moon; *Ais-beis*, *Ois-beis*, an epycycle; *Aision*, a crown; are evidently of Chaldean origin, עז Es: the word, says Parkhurst, denotes strength: but it is applied to שחקים, the heavens or æther, and to רקיע, the expanse or heavens. Surely, then, it must signify a circular motion. Chaldee עזק *bizak*. Annulus. בז *bis*, ovum. Egypt. *Oeish*, a period, a round of time; whence *Isis*, the cyclic Moon. Egypt. *Ioch*, the Moon. Syr. *Asan*, a crown—of which more under the article Moon—Hence the Persian Magi were called *Ostanes*, or doctors, (that is) learned in cycles. (Suidas.) So in Irish *Oistan*, as in *Sartan*, a Doctor of Musick, &c. &c. *

Soith-leag, a complete and perfect cycle; the great circle (Shaw's O'Brien) to distinguish it from the *seth*, or a small cycle, or part of

* תנה *tana*, annunciare, docere. *Tanain*, Doctores. (Buxt.)

a circle. (See art. 1.) Chaldee, שוט *Soth*, circiure. *Soith-leag* has a great affinity in letters, and ſound, with the *Sutte logue* of the Brahmins, the reſidence of Brahma and his particular favourites, (ſee pref. to Gentoo Laws), expreſſed by our Druids by the ſynonimous term *Ti-mor*, or the great circle; which is an epithet of the great God. (Shaw.) Deus, circulus eſt, cujus centrum ubique, circumferentia nuſquam. Kircher Œdip. Ægypt. v. 3. Arab. ساعة *Sait*, a watch, a clock, an hour, a dial, furniſhed with a magnetic needle; derived from the Chaldee Schaia, the name they gave to the dial of Ahaz, viz. און שיעא *Aven Schaia*, lapis horarum; whence the Druidical *Scath*, a ſhadow; *Scathanaigh*, the twilight, dawn; the *Scath* or *Sath*, the turn of night; for the ancients divided the day into certain parts, which they called שעות *Schaoth*, quas horas vocabant, *Kircher*, who quotes Exod. 9, Deut. 20, Job 11; and thence argues, that if they had hours, they muſt have had ſome inſtrument by which they could diſtinguiſh them; and then quotes Herodotus, to prove that the Greeks had the Pole and the Gnomon from the Chaldeans; and adds, Nonnulli ex umbris obeliſcorum et pyramidum, certis in ambientis ſuperficiei planitie ſignis fixis, ad quæ umbra apicis pertingeret, talem & talem horam eſſe dicebant.* Which is a full explanation of the Druidical *Scath*, a ſhadow, and *Seth*, the circle; of which under *Time-piece*. The Scath was again divided into Mion-naid, or ſmall motion; נדה nada, motion; mionn, ſmall; whence minute. Arab. *mhin*, ſmall.

* Hence *bar-ceil*, an obeliſk, a pyramid. See bar. Art. 1.

7. Luſca, a cycle of five years; (Shaw.) it is written Loſco, Loſcu, and Luſca: the broad vowels a, o, and u, being promiſcuouſly uſed by the Iriſh—this is the Luſtrum of the Romans, of which Varro could not find the etymology. The *Loſkoe* is ſaid to be one of the Egyptian cycles of 1825 days, or five years, after they had obtained the true knowledge of the year to conſiſt of 365 days. There is every reaſon to believe it of Egyptian original, as the numerals, taken from the Coptic Alphabet, makes up the number.

| Coptic. | | |
|---|---|---|
| L | 30 | 365 |
| O | 800 | 5 |
| S | 900 | |
| K | 20 | 1825 |
| O | 70 | |
| E | 5 | |
| | 1825 | |

8. Baiſc-bhuidhin—*Uimeoir*, the golden number (O'Br.) Naoidheachda, (the nineteenth) the golden number, (Shaw.)

This famous lunar cycle was well known to the Hibernian Druids; many of their circular aſtronomical temples conſiſted, and do yet conſiſt, of 19 ſtones: others of 48, the number of the old conſtellations. This cycle is ſaid to have been invented by Meton, the Athenian, and hence called the Metonic Cycle; but Mr. Bur-

row has proved, that it was long before known to the Brahmins, and in fact differs very little from the *Saros* of Chaldea, whence all aſtronomy was originally derived. (Maur. Hiſt. Hind. Vol. 1. p. 168.) The Saras, according to Beroſus, conſiſted of 6660 days: Syncellus, Abydenus, Al. Polyhiſtor. tell us, that it was a period of 3600 years; but Suidas, an author cotemporary with Syncellus, ſays, the Saras was a period of lunar months, amounting to 18 years and a half, or 222 moons. Pliny mentions a period of 223 lunar months, which Dr. Halley thinks is falſe reading, and propoſes the amendment, by reading 224 months. Sir I. Newton makes the Sarus 18 years and 6 intercalary months, which exactly agrees with Suidas; but then it is not the ſimple *Sarus*, but the *Sarus Haſre*, or ten-fold Sarus, that makes this number, as will appear from the numerical or celeſtial alphabet. The word is evidently derived from שער *Sar*, revolutio, menſura; whence the Druidical *Siora*, a revolution; *Aim-ſire*, a revolution of time; Sioria gan ſioria, revolution without number, *for ever and ever*; *Siorai-maire*, the metempſychoſis, or tranſmigration of the ſoul from ſphere to ſphere; Daistriugadh o coluin ge coluin aderid udrong go tteid an t'anam o coluinn go coluinn; in the paſſing off, from body to body; ſaid of that people, whoſe ſouls went from one body to another, as M'Curtin clumſily explains it in his Engliſh and Iriſh Dict. at the word tranſmigration.

*La Saora*, an anniverſary, a feſtival which was always kept in the night.

| | | | | | |
|---|---|---|---|---|---|
| S | ש | 300 | | Proof. | |
| A | ע | 70 | | 360 | |
| R | ר | 200 | | 18 | |
| V | ו | 6 | | —— | |
| S | צ | 90 | | 6480 | |
| | | —— | | 180 | 6 months. |
| | | 666 | | —— | |
| | | 10 | Hafre | 6660 | |
| | | —— | | —— | |
| | | 6660 | | 222 | Moons. |
| | | —— | | 30 | |
| | | | | —— | |
| | | | | 6660 | |
| | | | | —— | |

Of the Baife-wooin (or golden baife) at the end of this chapter.

We have no authority to fay, the Hibernian Druids could calculate an eclipfe to a day. *Thales*, who was a Phœnician, (natione fuit Phœnix, Hyginus) could only calculate an eclipfe within the *compafs of a year*, as we learn from Herodotus; and confequently worked by the cycle of 19 years, as our Druids did.

9. Iom, Uim, Aim, a cycle, a period, the globe of earth. *Iom toineeh*, a year; literally the הנה *tana*, or annunciation of the (close of the) year, which was always performed with great ceremony. Arab. عايم *aem*, Anni.

There is no satisfactory derivation in the Hebrew or Chaldee Lexicons, or in the Talmuds, of the word יום iom, translated a day. It appears to be an original word, signifying a revolution; like בר bar, var, war, mentioned before Art. 1.

What is now called a year, in Scripture, says the learned Costard, seems, in very early times, to have been termed ימים *Jamim*, days, i. e. a system (cycle) of days: for, when Rebecca sent her son Jacob to Padan Aram, to avoid his brother Esau's resentment, she adviseth him to stay there, *Jamim echadim;* our translation says a *few days:* echad, in the plural *echadim*, never signifies a *few;* it is properly *dies unus*, i. e. one system of days, or a *year:* besides, the absence of a few days would not have been consistent with so long a journey, nor the occasion of it. This clearly explains the *iom-toinea* of the Druids. From this root is derived the Æthiopic *amy*, a year, a revolution. So the Irish have *iom-druidah*, to impale; *iom-ba*, the surrounding sea; *iom*, or *uim-dorta*, to circumcise; *uime-rothla*, a revolution; *am-mahara*, or *iom-mahara*, to-morrow. Ch. יומהרא *Jomahara*, die crastino. (Buxt.)

10. Mascaor, a cycle, is, by transposition of a letter, the Chaldean מחזור *machazor*, cyclus, circulus, ex חזר *chazar* uel *hazar*, circumire; whence Costard derives *Gsiris*, that is, revolver.

11. Mithich, Mithis, Mithr, a period, season, cycle; Chald. and Æthiop. matke, periodus, terminus. The word is still used by the Abyssinian Christians: Ipsi vero vocant se *Chaldæos*, neque frustra: lingua Chaldaica etiam temporibus Justiniani eos usos fuisse.

Nicephorus, l. 9, p. 18. Scal. de emend. temp. p. 338. Hence the Chaldean *Mithrak*, the Greek Meithras, and the Druids *Mithr*, names of the Sun. Perſ. مهر Mihr. See Art. 5.

12. Aonac, Ionnac, Aineac, a period, cycle, anniverſary; Aonec, Aong, Eang, a year; Aonac-la, Eang-la, an anniverſary day; Aonoc, an annual fair; Ch. ענק anek. Torques, hinc Annus, Annulus, &c.; hæc enim omnia non ſunt niſi circulus. Hence, I think, the *Simurgh Anke*, or Phœnix of the old Arabs and Perſians; and hence, probably, the Ἀνακεῖα of the Greeks, the anniverſary feaſt of Caſtor and Pollux. "And all the days of *Enoch* were three hundred and ſixty five!" Geneſ. 5. 23.

13. Tacſh-ang, Tacmh-ang, Tacv-ang, a cycle; revolution of *ang*, a year. Teachbhaidh, Teacſhaidh, or Teacphai, *i. e.* Grianſted, the Solſtice. Ch. תכופה *tacopha*, revolutio, circulus orbis. Solſtitium, Equinoctium, definita Solis revolutio ad iſtos terminos; from כוף couph, revolui, circuire. The Iriſh Teacphai, or Teachbhai, is thus explained: an tan Grian nac eidir dol uirde, ni as iſle, ſa la as foide: that is, when the longeſt and the ſhorteſt day comes. So the Hebrews Tekuphath, Tiſri, Æquinoctio Septembris, Takuphath Niſan, Æquinoctio Martis, Tekuphath Tebath, Solſtitio Septembris, Tekuphath Tamuth, Solſtitio Junii, (Jonath.): But in Geneſ. 1. 14. it is immediately applied to the Sun, תתופות שמשא Tekuphath Solis; and to the year, in Exod. 34. Tekuphath he Sana, revolutio anni; hence the old Iriſh *Tachmh-ſir*, a month, the the revolution of the Moon; סהר Ch. Siharas. Arab. ساهور Sahur, the Moon.

14. Saoghal, the world; life, age, revolution, orb, &c. סגלגל Chal. *Segal-gal*, orbis, rotundum, orbiculare. Saoghal gan Saoghal, world without end; hence the Latin Sæculum, a derivation unknown to Voſſius or Gebelin. See Gall. Art. 19.

15. Sall, a year, a cycle; *Sal-taireac*, a chronicle, an annual regiſter; Sealan, a part of a year, a ſmall ſpace of time. צל Sil, Sil-ſal, Zona, cingulum. Arab. سال *Sal*, a year; Saleh, an age; Sal-tareek, a chronicle. Sall, a year, is probably no more than the numerical letters, making up the number of days.

| | | | | |
|---|---|---|---|---|
| S | ש | 300 | ש | 300 |
| L | ל | 30 | ה | 5 |
| L | ל | 30 | ל | 30 |
| | | | ל | 30 |
| | | 360 | | 365 |

16. Sín, Sén, a cycle; *Sol-ſin*, a year; Punico Malteſe, *Sena*, a year; *Snin*, the ſeaſons; Iriſh, *Soinin*; Heb. and Chald. *Sena*, a year; Buxtorf derives it from שנה *Sena*, to iterate: Annus ab iteratione ſic dictus: but as Parkhurſt obſerves, the year is ſo called, becauſe it is iterated by the Sun's returning to the ſame point whence it ſet out, and always *revolves* and returns upon itſelf by its own path: Quod, ſole ad punctum, unde digredi cæperat, redeunte, *iteratur*, & in ſe ſua per veſtigia ſemper volvatur & *redeat*, (Buxt.) Kennedy ſays, we cannot define שנה as applied to the

*Sun*, without defining, at the ſame time, the tropical year. Gen. 1, 14, v. 7. Deut. 32, 7. (Scripture Chronol. p. 37.)

17. Dra, Drach, Draoch, Dur', a wheel; circle, cycle, period. Duir-teach, the round cell of a Druid; a temple, cell, church, round tower, &c. Flaith nar dhún, a duirteach, *i. e.* a chief who did not cloſe the doors of his places of worſhip; (Chs. O'Connor.) The temples of the Druids were all circular: hence *Drochad*, the arch of a bridge, a bridge; *Reall draoch*, the cyclic planet, the Sun, Moon; whence, I think, the Druidical circular temple, named *Rolldrich*, near Chipping Norton, in Oxfordſhire. Ch. דור *dor*, circulus. *M'h'Dari*, circuitores; whence the Druids *Deora de* Pilgrims. הדר *h'Dar*, rotundum, quaſi in ſe reflexum; דלך *darak*, arcum curvet. Arab. دور *Dur*, circumgyratio. Hence, probably, the *Eendra*, or God of the firmaments of the Brahmins; who is ſaid to have *whirled* the earth into motion, after the Boar Avatar; for *Ionn* is the Sun; Ionn, *i. e.* Beal; Ionn is Belus. (Cormac.) *Chandra*, the Moon, may derive from the ſame. *Cann*, in Iriſh, is the Moon. (Shaw.) "*Lauded by the Aſparaſes*, "*I may be happy with my Lord through the reigns of fourteen In-*"*dras.*" (Duty of a faithful widow, p. 217.)

18. Ogh, Oigh, Jog, Chuig, Chuiggeal, a period, a cycle; *Ogh-maiddin*, Aurora, *i. e.* the return of the Eaſt, or of the ſun in the Eaſt. Ch. חוג־מדנה *houg* or *choug Madinna*, from חוג houg or choug, Circulus, cyclus, dies feſtus, quod dies feſti quotannis circularentur. Arab, choug, a ring, a year حجة Annus.

Fasti Meccani celebratio, חוגל hougol, chougol, circulus, globus. This is probably the root of the Sanscrit Joge, as the Cali Joge, &c.

19. Gall, a wheel, a cycle; *Sao-gal*, an age, a period; Sior-gal, a complete revolution. See Art. 14. Ch. גלל gall, volvere. *Gil-gal* rota, orbis, sphera. See Raith. Art. 20. גלה gala, the sense of the word seems allusive to the motion of the earth and planets. *Gal* is often joined to *Chug* in the Chaldee, Hebrew, Syriac, and Irish. When the Hebrews joined the words *Chug* and *Gal*, says Hutchinson, it expressed both motions, to roll in a circle or sphere, as 1 Chron. 16. 31. Let the Earth, *Chugul*, i. e. revolve. The Cannanites had a temple to their God, the Heavens by the attribute above mentioned. Jos. 15. 16. *viz.* Beth-h-gule or chegule; that is, the temple of the circulars; Marius calls it the House of Revolution. Hence the gallan pyramids of the Druids, on which was inscribed the revolutions of the Heavenly bodies, as before described; and hence *Chug breïth*, a sacrifice, *i. e.* the religious duty of the chug or circular temple. Sanscrit *Breta*, as *Breta-sthan*, the country of religious duties, (Wilford:) thus St. Patrick, in one of his lives, (Colg. Tr. 4) is made to swear *dar mo de breth*, by my faith in, or religious duty to, God; hence, in the modern Irish, *breith* signifies penance. A drawing of the Gallan stone will be given in this chapter.

20. Jul, a cycle; *Mi Jul*, the summer solstice: the Druidical months included half of the preceding month, and half of the subsequent, according to our present reckoning, of which hereafter. *Mi Jul*, now translated July, contained the last half of June, or the summer solstice; the July of the Druids was sacred to Bud, as we

ſhall ſhew in its place—Cæſar was born in the month of *Jul;* and hence he took his name of *Julius*, (not the month from him,) which was eſteemed propitious.

——————— Veneriſque ab origine proles
Julia deſcendit cælo, cælumque replevit,
Quod regit Auguſtus ſocio per ſigna Tonante,
Cernit in cætu divum, magnumque Quirinum,
Ille etiam cælo genitus, cæloque receptus.
(Manilius.)

*Jul*, in Iriſh, is the magnetic needle, the compaſs; and hence implies a guide. (Shaw.)

*Jul*, nomine hoc anni ſe circumvolventis, periodum notari credunt, ſcil à *Hjul*, rota. Commendavit ſeſe hæcce nominis notatis ingenioſiſſimo Atlantices conditori, qui ut late demonſtrat, feſtum hoc in honorem ſolis, Sideris inter Boreales in primis pie culti, inſtitutum fuiſſe; ita oſtendit, converſionem illius poſt æquinoctium, tam brumale quam æſtivum rotæ figura in faſtis Runicis deſignari: quo facit, quod ſolis epitheton in Edda Iſlandica ſit *Fagra Hweel*, pulchra rota.

20. *Rath*, a wheel, a circle, a cycle; *Raith*, a portion of a circle, a quarter of a year. Arab. *Reja*, a quarter of the heavens. *Brath*, for ever, cycles innumerable. برهة *Barhet*, ſpatium temporis longum, (Gol.) Hence *Dagh-dae-rath*, an epithet of the ſun, with the Brahmins and Hibernian Druids.

Hic neque tum ſolis rota cerni lumine claro,
Altitonans poterat nec magni ſidera mundi. (Lucretius, L. 5.)

Inde patefecit radiis rota candida cælum. (Sidonius.)

21. An, Ana, Aine, Onn, a cycle, ſeaſons; hence *Lu-an*, the moon, the *An* or cycle of L ל=30; *Bel-ain*, a year, the cycle of Belus; (O'Br.) *Ain-leog*, a ſwallow, a revolutionary bird; *Ain-naomhagh*, the celeſtial bird, the *Phœnix*, and perhaps the fabulous bird of the Brahmins named *Auny*. *Onn*, as applied to the cycle of the ſun, ſignifies the ſun, fire, &c. Ægypt. *Oein* and *Hon*, the ſun. כהן און *Cohen On*, Sacerdos ſolis. Eſai 66. 2.; in Iriſh, *Conach Oin*, of which under Art. *ſun*; P. اینه ayiné, ſeaſons, revolutions. Ch. עון *hon*, tempus, עונן honan, tempora obſervare; whence the Iriſh *Anius*, an aſtrologer, aſtronomer, &c. *Ana-mor*, the zodiac, the great circle. The Druidical temples, named *Ana-mor*, were compoſed of 48 ſtones, denoting the number of the old conſtellations, with a kebla of 9 ſtones, placed near the circumference, on the inſide, to repreſent the ſun in its progreſs through the ſigns. Such is the temple, ſtanding on the lands of Ana-mor, in the county of Fermanagh.

The root of the word *Ana*, is in the Chaldee, ענה hana, to return, to make reverſion; whence, ſays Parkhurſt, ענמלך anamelech, the ſolar fire, worſhipped with Adramelech: but Mr. Parkhurſt did not know that in Iriſh *molch* is fire, and an epithet of the ſun.

Hence, *Croiſhna-ain*, the revolution of *Creeſhna*; a mountain ſo

named in the county of Clare, where there are the remains of a Druidical temple.

22. Ti, Tidh, a great cycle, a period, globe, hemiſphere. *Tigreine*, the ecliptic, the circle of the ſun; probably the name *Tigranes*, of the old Perſians, derives from this, or from *Tighearna*, a lord, a prince. Ti-mor, the great circle, God; ſame as Bar-ceann, (ſee Art. 1.) Pers. باري bari, God; دور duwur, a cycle; داور dawur, God.

Ch. תד tad, a circle; Ægypt. *Teb*, orbis, univerſus.

23. Saobha, a cycle; *Seona Saobha*, the cycle of Saturn; Sanſcrit, *Sani*, the planet Saturn. Ch. סבב *ſabb*, *ſabab*, circuire; סביב *ſabib*, circuitas. Arab. *Shubet*, the courſe of the ſun: hence the *Saobh-dolbha* of the Druids; ſorcery, by circles drawn on the floor. (O'Br.) "The *Seeva*, of the Hindus," ſays Maurice, "is not only the *tempus edax rerum*, but he is alſo the *tempus renovator rerum*." He is called *Sieb*, the deſtroyer; Iriſh *Sab*, and *Saob*, death. Ex. gr. *Nil igrich Fail ge ſaobh ſin, acht* AODH *amhain na beathaidh;* i. e. No one in the Country of Fail (Ireland) exempt from death, but *Aodh* the immortal: *Aodh* is an epithet of the ſun. From Saob is derived

24. Siobal, Saobal, a cycle; *Siobal na greine*, the zodiack, the ſun's path. As in Mr. Aſtle's manuſcripts, ſpeaking of the ſigns, the author ſays, *Do rinnedar mar ſin da cuid deag, don bliaghain, do reir an da comhartha deag ſin na greine, agus a dubradar*

*mire* SIBAL *na greine, an gach comartha dibh;* i. e. Thus they divide the year into twelve parts, according to the twelve ſigns of the ſun; and, as has been ſaid, the month according to the (ſibal) path of the ſun in each ſign. Ch. שביל *ſebil*, ſemita, via: in the ſame ſenſe it is in common uſe, as *bi ar ſiubal* (bi ar ſhool), get you gone, be on your way, road, or circuit. I believe we have here come to the meaning of the *Sybils*; for, if the word did not apply to a cycle, and that of the ſun, why ſhould the moſt celebrated of the Roman Sybils be beloved by *Apollo*; or why ſaid to live a thouſand years? Pauſanias ſpeaks of a Sybil of *Phœnicia*, whom he calls *Saba:* hence the learned Boulanger concludes, that *Sybil* is only a *cycle*, or period, *perſonified;* and that it is a period of a thouſand years, as Ovid gives it a life of that duration.

*Siobal*, an onion; a name given it, probably, by the Druids, from its coats or rings, when cut tranſverſely, repreſenting the heavenly ſpheres: and hence the veneration of the Egyptians for that root. The Brahmins had the ſame; and the Chaldeans alſo adored this vegetable long before either, according to Alexander. (Maurice Ind. Antiq. V. III. p. 531.) *Uine*, time, a period of time, (עין) ſignifies an onion alſo; but its ſynonimous, *Uine-rún*, the myſtical *Uine*, points out its Druidical origin, for *Uine* ſignifies a revolution; whence *Uin-tas*, a windlaſs, *i. e.* the ſlow revolver.

The Chaldee בצל baſal, and the Arab. *buſul*, an onion, from בץ bis, (ſee Art. 2.) is a proof that *bis* ſignifies a circle. Buxtorf ſays, that the German *ſybelen*, an onion, is formed by tranſpoſition of the Chaldee baſal: I am convinced that great Hebræiſt

has erred in this derivation. *Cuaran*, in Irish a cycle, signifies also an onion; in Arab. *Kurana*. In like manner, the Druids named a constellation *Rimmon* (Shaw), which in Chaldee signifies a pomegranate, because that fruit, cut transversely, will represent a constellation by its seeds. (See Constellation.)

25. Cuaran, Curuinne, Cruinne; a cycle, sphere, globe. Ch. כרן caran, Ar. كرن krun, a sphere. Quere, if *Chronus*, the son of Terra and Cælum, and *Coranis*, one of the daughters of Atlas, do not derive from this word, as *Saturn*, a name of the sun, does from the *Satharn* (cycle) of the Druids; whence it signifies the sun, as *An*, *Onn*, &c. *Di Satharn*, the sun's day, the sabbath. (O'Brien, Shaw.)

26. Crios, a cycle, the sun; *Grian Crios*, the zodiac. Syr. *Krisa*, cingulum. Ar. *Kurs*, orbis solis; perhaps by transposition from the Chaldee חזור *chizor*, cyclus.

27. Ear, Earrach, Eiris, Iris, a cycle, epoch. Ar. ارج arij and Erkhat, an epoch, a cycle. Ch. ירח *yareh*, Ar. *Arah*, præscripto tempore notavit. (Buxt.) Hence, says Costard, *Yarah*, in Hebrew, signifies a *month*, a moon, which seems to intimate as if the oldest measure of time, taken from the revolution of the heavenly bodies, was a month. The Irish have cast off the Jod and write *Rè*, the moon, a month, a period of time. *Leabhar Iris*, an ephemeris. See Art. 29.

28. Ban-gal, an anniversary. See Gall. Art. 19. Hindu, *Pungol*.

29. Graibh, an ephemeris, an almanack, a table of the revolution of the planets. Ch. גרף *garaph*, revolvit. See Art. 27.

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## CONCLUSION.

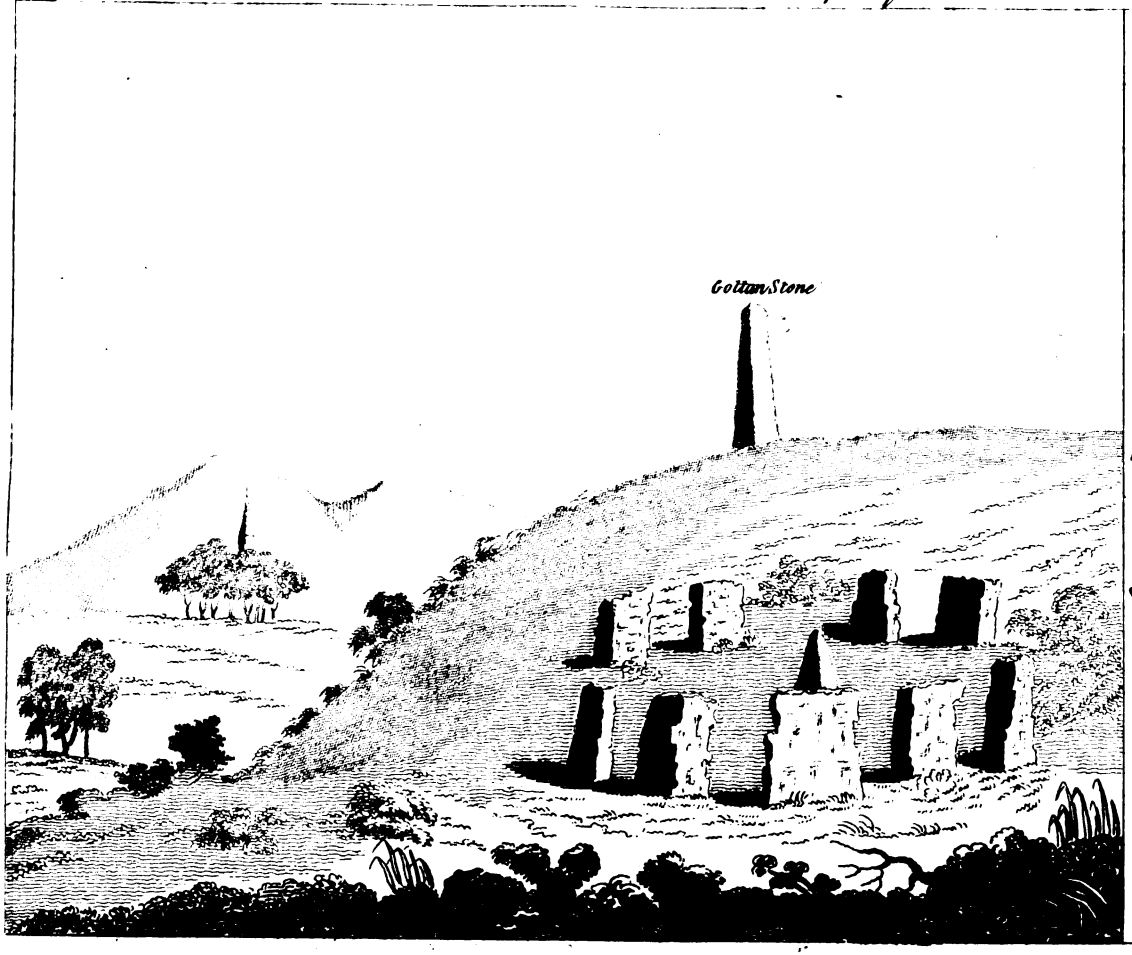
The preceding pages ſhew that the Hibernian Druids were ſo much maſters of aſtronomy as to have had the knowledge of various cycles, ſome of which were known to the Indians, and ſome to the Egyptians, but that all are derived from the Chaldeans.

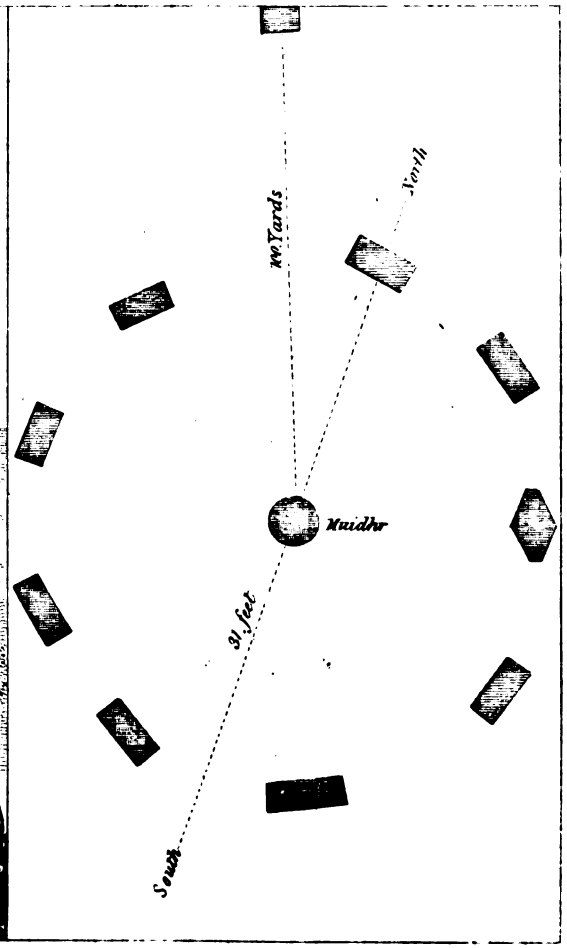
Prior to the publication of the Reſearches of our learned countrymen in India, I ventured to hazard my opinion, that the Hibernian Druids muſt have received their knowledge from the Chaldean and Indian philoſophers; their mythology, ſuperſtitions, and periods, confirmed me in it. I have had the ſatisfaction to ſee myſelf ſupported by that great Indian aſtronomer, Mr. Burrow, and by Mr. Maurice in his ſixth volume of Indian Antiquities. The writings of thoſe gentlemen have thrown new light on many paſſages in the ancient manuſcripts of Ireland, which were ſtumbling blocks to me before their labours were publiſhed.

Mr. Maurice obſerves, that circular ſtone monuments were intended as durable ſymbols of aſtronomical cycles, by a race who, not having, or politically forbidding, the uſe of letters, had no other permanent method of inſtructing their diſciples, or handing down their knowledge to poſterity.

# The Gottan or Astronomical Temple of the Hibernian Druids





We have ſhewn that the Hibernian Druids did inſcribe their cycles on the Gollán and Drellan ſtones, and from Phœnician characters, ſtill exiſting on the firſt croſſes erected in this country; (ſee Beauford on the learning of the Druids, Collect. V.) From theſe characters being intermixed with the modern in ancient manuſcripts, and from ſeveral fragments we have tranſlated relating to the metempſychoſis, it is evident that the Hibernian Druids had the uſe of letters, and that the original characters they uſed were Phœnician. There is great reaſon to think they had three alphabets at one time, the Phœnician, Pelaſgian, and *Ogham*, or myſterious; the laſt word, Sir William Jones has informed us, is Sanſcrit, and uſed by the Brahmins in that ſenſe.

Smith, in his Hiſtory of the County of Corke, has given a plan and elevation of one of theſe cyclic or Gollán temples, which ſtands on the lands of *Cloch-na-cala-ti*, or the ſtone of the cycle of time; (ſee Ti. Art. 22); whence the modern name Cloghnakelty: it is a circle of nine ſtones round a *Muidhr*, (ſee Vindication, p. 211), or conical *Mahoody* of the Indians. At the diſtance of an hundred yards from the *Muidhr* ſtands the Gollán ſtone. "The modern Iriſh," ſays Smith, "name theſe kind of temples *Gowlawn*; and about a "mile from Roſs, towards Cloghnakelty, is another temple of this "kind, but the ſtones have been diſturbed; one thing remarkable "is, that no two ſtones of the temple fall in a line with the central "ſtone." Mr. Smith was neither a good mathematician (or he would have ſpared the laſt obſervation), or a good Iriſh antiquary.

[*To be continued.*]

## حكايت من حكايات الف ليلة و ليلة

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فلما علما انها رهما خافا من العفريت قالا لها انا ما نزل فقالت
لهما والله ان لم نتزلا بنهت لكما العفريت بقتلكم في هذا
الساعت فنزلا من خوفها فلما صارا عندها رقدت علي ظهر
ها و قالت لهما افعلا بي كذا و كذا و الا بنهت لكما العفريت
فقالا لها ياستي نحن ما بقا معنا حركه و لا همة من خوفنا
من هدا العفريت فحلفت الصبية يمينا واثقا ان لم تقضوا
حاجتي نبهت لكما العفريت و اقول له قد فعلا وتركا فيرمي
بكما و احدا بالمشرق و واحدا بالمغرب فما قدرا ان يخالفا
ها من خوفهما منها فتقدم الكبير و قضا عمله ثم تقدم الصغير
و جامعها فلما فرغا منها قالت لهما هاتو اخواتكما فاخرجا لها
الخواتيم فاخذ تهم

## *Introductory Chapter of the Arabian Tales. Tranſlated from an original Manuſcript, by* JONATHAN SCOTT, Eſq. *Continued from p.* 160.

WHEN they perceived that ſhe had ſeen them, they were afraid of the Afreet, and ſaid unto her, "We will not come down." Then ſhe ſaid, "I ſwear, if ye will not come down, I will ſtir up the Afreet "againſt you, to put you to death this very inſtant." Then, through fear, they deſcended; and when they came near her, ſhe made propoſals to them,* which they rejected. Upon this ſhe was enraged, and exclaimed, "If you do not fulfil my deſires, I will awaken the "Genius, and tell him you have inſulted me; when he will hurl "one of you to the Eaſt and the other to the Weſt." Then they dared not to contradict her, from the alarm at her threats. The elder approached her, and afterwards the younger, when ſhe ſaid, "Give me your ſeal rings." Then they delivered to her their rings, and ſhe took them.

* A few words omitted, for the reaſon before aſſigned.

قال الراوي ثم انها اخرجت كيسة من راسها و فرغته في كفها فاذا فيه ثمانيه و تسعين خاتم فمختلفين الالوان فقالت لهما اتدران ما هذا الخواتيم كلهم قد ناكونني وكل من ناكني اخذت خاتمه وانتم تمام المائة وكلهم ناكوني علي قرب هذا العفريت الذ حبسني في هذا الصندوق و قفل علي باربع اقفال و اسكنني في قعر البحر من حذره علي و لم يعلم ان مقادير الله لاترد و اذا ارادت المراة شيا لايردها عنه الا الله تعالي

قال الراوي فلما سمع الملك الكبير و اخوه كلامها تعجبا غاية العجب ثم انها رجعت الي العفريت و شالت راسها من الارض و حجعلته في حجرها و اشارت الي الملكين امضيا في حال سبيلكما والا نبهت لكما العفريت فرجعا الملكان من حيث اتيا و قالا ان مصيبة هذا العفريت اقوي من مصيبتنا و كيف هذ المصيبة في خطف هذ الصبية ليلة عرسها و كيف جعلها في صندوق في وسط البحر لكون انه يصو نهامن القضا والقدر و ها انت ياخي قدرايت ثمانية و تسعين خاتما و نحن تمام المائة فارجع بنا الي ملكنا و مدينا فقال الصغير اما انا ما بقيت لا اتزوج قط فقال الكبير اناسوف اري لك ما اصنع بالنسوات ثم انهما لم يزالا ساثران ليلا و نهارا حتي وصلا الي مدينتهما ثم ان الملك شاه هربان جهز الخيه هكد ية

The hiſtorian ſayeth, that ſhe pulled her purſe from her veſtband, and emptied it into her hand, when, lo! there were ninety and eight rings of various colours. Then ſhe ſaid to them, "Know that "each of the owners of theſe rings hath made love to me, and "you make up the hundred, all of which have addreſſed me cloſe "to this Afreet, who placed me in this coffer, and faſtened it with "four locks, and confined me in the depth of the ocean, out of "precaution againſt me; but he did not conceive the decrees of God "are not to be averted, and that, when a female reſolves upon any "thing, no one can divert her from it, but God."

When the elder prince and his brother heard theſe words, they were mightily aſtoniſhed. Then ſhe returned to the Afreet, and lifted his head from the ground, and placed it upon her lap, and ſignified to the princes, "Go your ways, or I will awake the Afreet." Then the princes returned from whence they had come, and ſaid, "Verily the affliction of this Afreet is greater than our diſgrace, "in that he took her away upon her nuptial night, and confined her "in a coffer at the bottom of the ſea, in order that he might guard "her from the decrees of heaven; and truly, my brother, thou and "I have ſeen ninety and eight rings, and our's completed the hun-"dred; let us, then, return to our countries and capitals."

Then the younger brother ſaid, "I will remain unmarried." When the elder replied. "I will ſpeedily ſhew thee what I will do "with women." After this they did not ceaſe travelling night and day till they reached their ſeveral capitals. Then Shaw Herbaun

و سا فر الي بلده سمرقند و اما من كان الملك* فانه قتل لعبيد والجوار تم ا حضر وزيره وامر ان يكتب له ببنات تلك المدينة فكتب له نسا كثير ا ثم ان امره ان ياتي له كل ليلة بو احدة من تلك البنات

قال الراوي ثم ان الوزير طلع له بواحدة اول ليلة فبات معها تلك الليلة و صبح الصباح خرج الملك من عند ها و امر الوزير تاخذ تلك الصبية وتقتلها وتاتي بغير ها والا اقتلك فا خذ ها الوزير و قتلها و طلب الدايات واتو له بننبت احسن من الولي فسلمها للمواشط فعملو سغلها و طلع بها الطواستي و نزلها فدخل عليها الملك فاخذ وجهها و نام مغها الي الصباح ثم امر الخدام فسلمو ها للوزير سلمها للسياف فقتلها فلما كان الليلة الاخري اتين بو احدة حسي من الوية و تم علي هذ الحال كل لتيلة و حدة مدة سنتين فلما كان في بعض الايام جات المواشط الي لوزير و اخبروة آن ما بقي بنت في البلد و قد عجزن من ذلك

قال الراوي فلما سمع الوزير كلام المواشط بكا شد يدا و جاف من الملك و دخل بيته و هو باكي العين فبلت زوجته معه و كان له بنتان الو احدة اسم ها شهرزاد هي الكبيرة و

* A ſentence is omitted in the tranſlation of this part, being almoſt a repetition of another, viz. " Then the king Shaw Herbaun made his brother a preſent, and he " journied to his city of Samarcand. But what became of the Sultaun? (the " elder.)"

put to death the male ſlaves and the women, and called his vizier unto him, and commanded him that he ſhould obtain in marriage for him the daughters of the city. Then he eſpouſed many virgins, after which he (the king) ordered that he ſhould bring one unto him every evening from among theſe ladies.

The hiſtorian ſayeth, that then the vizier repaired to him with one the firſt night. Then he remained with her that night, and when morning dawned departed from her, and commanded his vizier to put her to death, and bring another in her room, or he would kill him. Then the vizier executed her, and ſent for the duennas, and they brought him a damſel more beautiful than the firſt, and he committed her to the tyre-women who performed their offices; when he repaired with her to the eunuchs and left her. Then the king entered and ſlept with her till morning, when he called his domeſtics, and they committed her to the vizier, who delivered her to the executioner, and he put her to death.

When the next night came, another was brought ſtill handſomer than the former, and after this manner every night one, for two years. At length the tyre-women came to the vizier, and told him that not a virgin remained in the city, ſaying, "We are perplexed "on this account."

When the vizier heard the words of the tyre-women he wept exceedingly, and was afraid of the king, and entered his houſe with tearful eyes, and his wife alſo wept with him. And there were to

الثانية دينازاد و كانت لكبيرة قد قراتا لكتب و المصنفات
ولحكم و الكتب الطبيات وطلا لعت الاخبار و كلام الحكماء
و كانت عاقلة لبيبة آديبة فقال لهاا بوها يا بنتي اني اريد
آطلعك علي ما في سري فقا لت له قل ما عندك جعلت
فداك فقال لها ان المواشط اتين الي و اعلموا ني انهم
لم يجد وا الملك عروسا في هذ الليلة و انا خايف منه
فقالت له ياابت لا تتعب خاطرك و انالك الغدا و اريد ان
تهدني للملك و آنا انسب في خلاصك و خلاص آلمسلمين
و آنا ان اموت لي اسوة ببنات المسلمين

قال الراوي فلما سمع ابوها كلامها اذداد غضبه و قال
لها يا قليلت العقل انت تغلم آن الملك اقسم علي نفسه انه
ما يبات مع البنت الا ليلة واحدت و بصبح يقتلها و ان انا
اهديك اليت يبات معك ليلت واحدة و بصبح يقتلك فقالة
له يا ابي اهدتيني له و دعه يقتلني فقال لها ابو ها و ما
الذي حملك علي ذلك حتي لا تخاطري بنفسك فقالت يا

him two daughters, one named Sheher-zade,* who was the elder, and the ſecond Deena-zade.† And it happened that the elder had read numerous books of divinity, law, and phyſic; and peruſed hiſtory, and the traditions of the wiſe; and ſhe was witty, beautiful, and of elegant manners. Then her father ſaid unto her, "O "my daughter, I wiſh to inform thee of what afflicteth my mind;" when ſhe replied, "Speak what is within thy boſom, I will be-"come thy ranſom." Then he ſaid unto her, "Verily the tyre-"women have been with me, and informed me that they cannot "procure a bride for the king this night, and I dread his anger." Then ſhe replied to him, "O my father, trouble not thy heart, for I "will be to thee a ranſom; and I intend that thou ſhalt introduce me "to the king, and I will try for thy deliverance, and for the deli-"verance of the faithful; if I die, I ſhall be an example to the "daughters of the true believers."

When her father heard theſe words his anger was rouzed, and he ſaid unto her, "Ah! thou void of underſtanding, art thou not in-"formed that the king hath vowed to himſelf that he will not "abide with a damſel but one night, and in the morning will put "her to death; and that, ſhould I introduce thee to him, he will "lodge with thee one night, and in the morning take away thy "life?" Then ſhe replied, "O my father, ſhew me to him, and "let him kill me." Then her father ſaid, "What hath put thee "upon this that thou feareſt not for thyſelf?" ſhe anſwered, "O "my father, there can be no alteration of reſolve for me in this "matter."

* Signifying daughter of learning. † Daughter of religion.

ابت الا بدلي من ذلك فلما سمع منها هذا الكلام غضب غضبا شديد افقال لها يا بنتي من لم يحسب العواقب ماالدهر له بصاحب و من لم يعرف المور وقع في المحذور و المثل يقول لنت راقدا بطولي ما خلاني فضولي و انا اخشي عليك للحمار و الثور مع المزارع فقالت شهرزاد يا ابت و ما جري للحمار و الثور مع المزارع قال الوزير

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اعلمي يا بنتي انه حكي عن بعض التجار انه كان صاحب مزارعت و كان له ثور و حمار و كان له اولاد و زوجت و كان يسكن البر و كان يعرف بلغت البتهايم و الحيوان و كان السرفيه معلوم وسر مكتوم و اذا باح سره مات لوقته و كان كاتم سره مخافت علي نفسه من الموت و كان الثور و الحمار مربوطين قريبا منه كلو احد في [مكان متقابلين من بعضهم بعضا و الحوجت قريب منه فسمع التاجر الثور يقول للحمار ياابا النقصان هنيا لك فيما انت فيه من الراحت و الخدمت

When her father heard this he became exceedingly wrathful, and ſaid unto her "O my daughter, whoever weighs not the conſe-
"quences of actions, to him fortune will not be favourable, and
"he who knows not his buſineſs muſt fall into ſnares. The pro-
"verb truly ſays, "I was ſleeping at my length, when my pre-
"ſumption betrayed me." I dread for thee, the fate of the aſs
"and the ox with the ploughman." Sheher-zade replied, "What
"happened to the aſs and ox with the ploughman?" The vizier anſwered as follows:

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## *Fable of the Aſs, Ox, &c.*

"Know, O my daughter! it is related, that there was a certain
"merchant, who was alſo maſter of a farm, and he had an ox, and
"an aſs, and children, and a wife. He reſided in the country, and
"it happened that he underſtood the language of beaſts; but in this
"ſcience was a myſtery, for ſhould he reveal the ſecret he muſt die
"that inſtant, ſo that he concealed his knowledge, dreading for his
"ſecurity from death.

"The ox and the aſs were tied up near each other, in ſeparate
"ſtalls, oppoſite to one another, when the maſter was paſſing by;
"then he heard the ox ſay to the aſs, Ah Abba Noeſaun (Father of
"Folly), merry for thee is the ſituation in which thou art, of re-

و الكنس و الرش تحتك و لك من يخدو مك و يصلح حالك
و يعزل خيكك ويقدم لك الماء البارد و اما انا فياخذوني من
نصف الليل الي الحمرات و يركبوا علي رقبتي الحمرات فاعمل
طول النهار و انا احرث الطين و اشق الارض و اكلف ما
لهااطيق و اقاسي الضرب من الحراث فانهر اجنابي و تنسلخ
رقبتي من عمل طول النهارالي الليل ا ويدخلوني دار البقر و
يجيو الي الخيك بحجارت والتبز بترابه و آنا علي الضفع و
البوريقت ليلتي وانت في كنس و رش و مسح و علف
تطيف و انت مستريح و في النادرير كب عليك سيدي
الي حاجته لقضيهاو نعود الي محلك و انت مستريح و انا
تعبان و انت كثير النوم و انا مسهر

قال الراوي فلما فرغ الثور من الكلام لتفت اليه الحمار
و قال له يا عبوس ما كذب من انك ثور عند اسمك لان
ما عندك مكر و انت تبدي الضح و تتعب نفسك و تقتل
روحك في راحت غيرك و انت ما سمعت المثل يقول من عدم
الطريق عدم اليو فيق تخرج من الاذان الي العجرت تقاسي
العذاب و الضرب الي الليل و تجي يربطك الرعي تيقا
نحبط بيدك و تنطح براسك فيزموا لك العلف فتسرع في

" pose and cleanliness and good fodder under thee. For thee is a " person who waits upon thee, attends to thy wants, rubs off thy " scurf, and brings thee cool water; but unhappy me they force " at midnight to the plough, and lay it upon my neck; then I toil " all day long, and turn up the clay and divide the soil, and I am " so jaded that I cannot bear it; my shoulders are hurt by the yoke, " my sides run with sweat, and my neck is flayed bare with la- " bouring through the day untill night, when they take me to the " cow-house, and leave upon me the scurf, clotted with gravelly " sand, and mud, and clay. I lie upon muck and hard ground all " night, but thou in clean straw and nice fodder.—Thou art at " rest, and if, perchance, my master ride thee on some urgent oc- " casion, thou returnest to thy place and thou art at rest, but I " am tormented.—Thou hast abundance of sleep, and I am kept " wakeful."

The historian says, that when the ox had finished his speech, the ass turned towards him, and said, " O Ubboose, those have " not been wrong who stiled the Soor from thy name, meaning " gentleness, for there is no deceit belonging to thee. Thou be- " ginnest in the morning, and tormentest thyself, and wastest thy " life in the service of others. Hast thou not heard the proverb, " which sayeth, " Whoever hath deserted his proper path, hath " lost the divine grace." Thou bowest thine ears to the yoke, and " submittest to goading and the whip till the evening; when thou " returnest, the ploughman ties thee up; instantly thou scrapest " with thy feet, and movest thy head up and down in pleasure; " then they put fodder before thee, and thou speedest to eat it, and

اكله و انت تتنفخ و تسخر و تاكل بهمت فهذ اما هو مليح منك فلو كنت ساعت تجي من الحرت تهدي من غليلك الي روحك واذارمو لك العلف لا تاكل منه شيا بل شمه و تاخر عنه و لا تذوقه و تقنع بقليل من التبن وترخي ريقسك عليه كانوا آرفقوا بك فارفق بنفسك تري اكيف تاتي الراحة لك قال فلما سمع الثور هذ الوصيت من الحمار علم انه ناصح له فشكره علي ذ الك و دعاله و قال كفيت السو يا ناصح الدين يا ابا اليقظان

قال الراوي فلما سمع التاجر هذا الكلام سكت فلما كان اصباح جا الحارث واخذ الثور وركب عليه الحراث و استعمله في شق الارض فقصر الثور عن عمله فضربه الحارث و طلب منه عمله العادة فقصر و قبل وصيه الحما و كلما ضربه يقوم و يقع الي ان اقبل الليل فطلع به الي مكانه و ربطه فبتل الثور عياطه وصراخه و ابعد عن العلف فتعجب الهرابع منه و قد نام بعيدا عن العلف الي الصباح فجا الرابع فوجد الهدد بلان و را الثور رآ قدا و قد نفخ بطنه و حبس نفسه و سال

" devoureſt with appetite. This is what is not becoming in thee: " but if, for a while, when thou comeſt from the plough, thou " would'ſt turn from thy food, and, when they throw fodder before " thee, not eat, but only ſmell at it, and refrain from it, and not " taſte it, nor be contented with a little ſtraw, but ſcatter thy froth " upon it, they will have ſome pity upon thee. Commiſerate then " thyſelf, and thou wilt ſee how repoſe will attend thee."

When the ox heard this advice from the aſs, he believed that he was his friend: then he thanked him for it, and bleſſed him, and ſaid, " May God requite thee, O Ibn Yektaun, director to the true " faith."

The hiſtorian continues, " When the merchant heard theſe " words, he held his peace. When morning came, the ploughman " took the ox, and geered him to the plough, and employed him in " dividing the ſoil: then the ox ſlackened in his work, and the " ploughman beat him, and required of him his uſual taſk; but he " followed the advice of the aſs, and, when he was beat, ſtood ſtill, and " was reſtive till evening arrived. Then the ploughman took him " to his place, and tied him up; but he bellowed loudly, and turned " from his food, and the ploughman was aſtoniſhed at him: he ſlept " without eating till morning. Then the ploughman came, and found " the rack full, and ſaw the ox ſleeping; and truly his belly was diſ- " tended, and his breath ſhort, and he panted: ſo that he pitied him, " and ſaid to himſelf, truly yeſterday he was ſlack in his work.

" Then the ploughman went to the merchant, and ſaid, " My

لجاجه فحزن عليه الرابع و قال في نفسه لقد كان هذ الثور مباركا و قد كان باالامس ضعيفا في شغله ثم ان الرابع مضي الي التاجر و قال له يا سيدي ان الثور اصبح ضعيفا و علفه با ق مكانه ولا ذاقه فقال لتاجر و قد عرف الامر فامر للرابع اذهب باالحمار وشد عليه الحراث اجتهد عليه حتي يوفي عمل الثور فراح الرابع واخذ الحمار وشد عليه الحراث و ترك الثور علي حاله و اما الحمار فانه ضرب باالسوط حتي كلفه الحراث ما كان يحرث علي الثور في الاول ولا زال يضربه حتي شرخ ضلاعه و انساخت رقبته الي الليل و طلع به الي الدار و هو لا يقدر يجري و لا يحرك رجليه ما فاسا و اذانه مرخيت و هو في اخس ما يكون هذا ما كان من الحمار و اما الثور فانه وجد الراحة في نهاره و اكل و شرب و نام واسترح و دعا للحمار بدوام البقا بسورته فلما جا الحمار من الحراث في تلك الي الة النجست هنضت له الثور قا يما و قال له يا ابا اليقطان مسيت باالخير و الله لقد صنعت معي من العروف ما لا اطيق اصفه جزاك الله عني خيرا

قال الراوي فلم يرد عليه الحمار شيا من شدة تعبه و قال هذا جري علي من شوم تدبيري كنت قاعدا بطولي ما خلا ني فضولي و لكن اذ لم اعمل لي مع الثور حيلت و ادبر حا لي وارد الي ما كان فيه والا هلكت ثم انه راح الي علفه و هو متفكر و الثور مستريح يدعو للحمار ثم ان الوزير التفت

" lord, truly to-day the ox is feeble, his food is remaining in its " place, nor has he tasted it." The merchant, who knew the af- " fair, said, " Take the ass, and geer him to the plough." Then the " ploughman took the ass, and put him to the plough, and left the " ox to himself. The ass was beaten with the whip till he was " fatigued, because he could not do more than the ox before him; " nor did his beating cease, till his sides streamed with blood, and " his neck was flayed bare, until night, when he was taken to his " place, but was not able to shake his ears merrily, and was as low " as could be. So it happened to the ass; but the ox found repose all " day, and eat, and drank, and slept, and enjoyed himself, and " prayed for eternal life to the ass for his advice.

" When the ass returned from the plough in such a miserable " condition, the ox greeted him, and, standing up, said unto him, " O Abba Yektaun, I have remained in happiness! God knows " thou hast done me a kindness which I cannot describe; may " God requite thee for it amply.

" The narrator says, that the ass did not return any answer, from " excess of vexation; but said to himself, this has happened from " my ill-fated policy; I was laying at my ease when my presump- " tion betrayed me; but if I cannot play a trick upon the ox, and " restore my situation to what it was, I shall perish. Then he breathed " upon his food, and was thoughtful; while the ox, at ease, con- " tinued to pray for him."

Here the vizier turned to his daughter, and said unto her, " It " is thus that thou meditatest to destroy thyself by thy foolish con-

الي بنته و قال لها وانت تريد هكذا تهلكي نفسك بسوتد
ببرك و انا لك ناصح و شافق عليك فقالت والله يا ابت
لابد ما تطلع الي الهلك و تهديني له فقال لها تقعد ني
والافعلت معك التاجر صاصب الحمار والثور مع زوجته فقالت
له يابت و ما فعل التاجر مع زوجته قال لها اعلمي يا بنيتي
انه لما جري للحمار مع الثور ما جري خرج التاجر و زوجته
الي سطح بيت البقر فسمع الحمار يقول للثور يا ابا الحارث ما
آنت فاعل غدا اذا اتي المربع فقال له اعمل الذي اشرت به
علي و الا بقيت افارق ما علتنيه اني امكر و ارقد و اتفح بطني
قال فحرك الحمار راسه وقال له الاتفعل ذالك فا نتي سمعت
اليوم للمرابع يقول للتاجر اذالم ياكل الثور علفه و لا يعيط ابعثه
لجرار يشاركه و نعمك وجلاه ونطع نشتري بثنه ثورا غيره و انا يا
صاجي خايف عليك من ذلك و بيني و بينك محبة و صحبة و
عيش و صلح و النصح من الايمان فلما سمع الثور هذا لكلام ظرط و
خاف من الذبح و ظن الحمار قد نصح معه مثل النصيحه الاولة
فنهض علي حيله و صاح و عيط فضحك التاجر ضحكا عاليا
حتي غشي عليه حماجري بين الحمار و الثور فقالت له
زوجته يا سيدي ايش هذا الضحك فقال لها ما اقدر اقول علي

" conceit, but I am thy good adviſer and thy friend." Then ſhe ſaid, " By heaven, O my father, it is inevitable, that thou re-
" pair with me to the king, and introduce me to him." Then he replied, " Submit to me, or I will do to thee what the merchant,
" owner of the aſs and ox, did to his wife." She ſaid, " What,
" O my father, did the merchant to his wife?" He anſwered,
" Know, O daughter, that when that had paſſed between the ox and
" aſs, what has been mentioned, the merchant and his wife came
" into the fold of the cow-houſe; when he heard the aſs ſay to the
" ox, ' O father of the plough, what didſt thou yeſterday to the
" ploughman when he came to thee?' Then he (the ox) replied,
" I did what thou adviſed'ſt, and did not ſtand quiet, but turned
" away as thou directed'ſt me, for I was cunning, I bellowed and
" puffed up my body.' Then the aſs ſhook his head, ſaying, ' Do
" ſo no longer, for I heard the ploughman ſay to-day to the mer-
" chant, Since the ox will not eat his food, and cannot breathe
" freely, I will ſend him to the butcher, that he may ſlaughter him;
" and we will tan his hide into leather, and, with the price of it,
" purchaſe another ox. On this account, my dear friend, I am in
" dread for thee; as, between me and thee, there has been regard,
" and aſſociation, and mutual enjoyment, and true confidence."

" When the ox heard theſe words, he was chilled, and dreaded
" being ſlaughtered; and ſuppoſed that the aſs gave him ſincere ad-
" vice, as before. Then he praiſed his cunning, and bowed, and
" bellowed; and the merchant laughed ſo exceſſively, that he
" fainted, at what had paſſed between the ox and the aſs. Then
" the wife ſaid, ' Whence is my lord in this laughter?' He

اي شي ضحكت و اذا تكلمت بهذ السر اموت فانه علم
يعلمه الله من يريل من عباده فقالت له والله لقد كذبت فانها
هي حجة باردت منك والله للن لم تقل لي علي اي شي
ضحكت الا اكلت معك طعاما و لاشربت شرابا الا ان تقول لي
فما رضي يقول لها فدخلت الي الدار و بكت من العشا الي
الصباح فقال لها التاجر ارجعي من قريب و اترك هذا لعناد
فقالت له لابد من ذالك فقال لها ان قلة مت قالت هذا محال
قل لي و اذامت مت فلما سمع منها هذا الكلام قال لها
اطلبي اهلك فحضر بعض من الجير ان فاعلمهم التاجر آنه
قد حضرته الوفات فتبا كوا الجميع والصغير الكبير و الجوار
و الغلمان و صار وا في عزا عظيم ثم ان التاجر طلب الشهود
فحضروا فاعطي زوجته حقها و اوصي و اعتق الجوار و
العبد فدخلوا عليها الشهود و الجيران و ابوها وامها و قالو الها
ارجعي عن ذالك و ز وجك لو لا يعلم انه اذا تكلم
مات كان حكي لك بهذا الامر فقالت والله ما ارجع حتي
يقول لي فبكت العبيد و الجوار و جميع من حضر علي التاجر
و كان عنده في البيت خمسين طير ادجاج و معهم ديك و
التاجر مع آهله و عبيده يودعهم لفراق الدنيا و مابقا الا ينطق

" replied, ' I cannot tell any thing which I laughed at, for if I " diſcloſe the ſecret, I ſhall die;' for he knew that God acts as he " chuſeth by his ſervants. She exclaimed, 'Certainly thou ſpeakeſt " falſely, for there can be no reaſon for denial from thee. I ſwear, " that, if thou wilt not diſcloſe to me the cauſe of thy laughter, I " will not eat nor drink with thee till thou telleſt it.' Then ſhe pre- " tended ſickneſs, and went into the houſe, and wept from evening " till morning; when the merchant ſaid to her, ' Leave off deceit, and " quit this enmity.' She replied, ' It is impoſſible.' He ſaid unto " her, ' I have told thee I ſhall die.' She anſwered, ' That is impoſ- " ſible, but tell me, and if thou muſt die, die!' When he heard this " ſpeech from her, he ſaid, ' Ah! ſeekeſt thou my death?' Then " he called in ſome of his neighbours, and informed them his death " was approaching. Then they all wept, ſmall and great, and the " male and female ſlaves, and were in great affliction. The merchant " now ſent for witneſſes, and delivered to his wife her dowry, and " made his will, and emancipated his male and female ſlaves. " Then the witneſſes went in unto her, and the neighbours, and her " father and her mother, and ſaid unto her, ' Refrain from this buſi- " neſs; knoweſt thou not, that ſhould thy huſband diſcloſe it to thee " he muſt die?' Then ſhe replied, ' By heaven, I will not refrain un- " till he ſhall have related it!' Then wept the male and female " ſlaves, and all preſent, for the condition of the merchant.

" It happened that there were, near the houſe, fifty hens, and " with them a cock; while the merchant was with his wife and his " domeſtics, taking leave of them before his departure from this " world; in order to which, there only remained that he ſhould

بالذي جري و اذا بكلب يقول للديك بلغته ما قل عقلك ايها الديك والله لقد خاب من رباك و في مثل هذا الوقت وانت تقفر من ظهر هذ الي ظهر هذ اقل الله عقلك

قال الراوي هذا و التاجر يسمع الكلام فسكت لم يتكلم و بقا يسمع ما يقول الكلب و الديك فقال الديك و ما في هذا اليوم ايها الكلب فقال اما علمت ان سيدي اليوم في الغرآ و زوجته تريد ان يبيح لها السر الذي اعلمه لله به و اذا اباح لها مات من ساعته ونحن خرنا عليه و انت تصفق و تصبح و تركب الدجاج ما تستحي علي نفسك قال فلما سمع الديك كلام الكلب قال له يا مجنون اذا كان سيدنا قليل العقل عديم التدبير ما يقدر تدبير امره مع زوجته واحدت فايش بقا لحياته فايدت فقل الكلب وماذا يصنع سيدنا فقال له الديك انا عندي خمسين امرة اغضب هذه وارضي هذه و اطعم هذه و اجوع هذه وهذا من تدبيري وكلهم تحت طاعتي و سيدنا يدعي العقل و عنده امرات واحدت ما عرف تدبير امره معها فقال الكلب ايها الديك قل لنا كيف يصنع سيدنا حتي يخلص من هذ الامر فقال

" ſpeak of what had paſſed, when, lo! the houſe-dog ſaid to the " cock, in his own language, ' What, O cock, hath diſordered " thy underſtanding? God hath grievouſly afflicted thy maſter; " yet, at ſuch a time, thou jumpeſt from the back of this hen to the " back of another; ſurely thy ſenſes are deranged.'

" When the merchant heard this, he held his peace, and did not " ſpeak, but remained liſtening, that he might hear what the dog " and the cock might ſay farther. Then the cock exclaimed, " What, O dog, hath happened this day?' The dog replied, " Knoweſt thou not, that our maſter is to-day in tribulation, be- " cauſe his wife wiſhes him to reveal to her a myſtery, which " God hath taught him; and which, if he diſcloſes, he muſt die " on the inſtant. We grieve, but thou flappeſt thy wings, and " croweſt, and makeſt love to every hen that pleaſeth thee.' When " the cock heard the dog's remarks, he cried out, ' Thou mad- " man! ſince our maſter is ſo weak and impolitic that he cannot " contrive to manage one wife, of what profit is his continuance " in life?' Then the dog replied, ' What ſhould our maſter do?' " The cock anſwered, ' I have fifty wives; I am angry with this, " I flatter that, I feed one and ſtarve another, out of my policy; " but they are all under my ſubjection. Our maſter is weak; for " though with him is only one wife, yet he cannot manage her.'

" Then the dog replied, ' O cock, tell us how our maſter ſhould " act, that he may be relieved from this dilemma.' The cock re- " plied, ' Let him beſtir himſelf this inſtant, and take a cudgel in " his hand, and enter with her into a chamber, and lock the door,

الديك يقوم في هذه الساعت و ياخذ غصا بيده و يدخل ها
الي بعض الخازين و يغلق الباب و يضربها حتي يكسر
اضلا عها و ظهرها و ايادبها و ارجلها و هي تعيط من شدت
الضرب و يقول لها انث سنال عن شي ما لك فيه شغل و هي
شا تقول ما بقيت لا اسلك طول عمري توبت توبت فيو
جعها ضربا حتي لا تبقي تساله عن شي فاذا فعل هذا
استراح من الهم و عاش و بطل الغرا ولكن ما عنده عقل و
لا فهم

قال الراوي فلما سمع التاجر هذ الكلام من الديك قام
مسرعا واخذ خيزران ودخل الي الخزانت و امرها باالدخول
اليه قد خلت و هي فرحانة فقام مسرعا و اغلق الباب
و نزل عليها با الخيزران علي اكتافها و ظهرها و اضلا عها
و ايديها و ارجلها و هي تعيط و تر تعد و تنغض و يضربها
و يقول لها تستالتي عن شيء ما لك فيه حاجت فتقول له
انا لله من التا نبين و لم بقت اسلك عن شي قال فتابت
توبت نصوحا فعند ذلك فتح لها الباب و خرجت و هي تايبة
فغرح الشهود و الجيران و امها و ابوها و انقلب العزا با الفرح
و السرور و تعلم التاجر حسن التدبير من الديك و اما انت

" and thrash her till her joints are wearied, and her back, and hands, " and her whole frame, until she shall scream out from the pain of " her wounds; and let him say unto her, whilt thou ask concerning " what thou hast no concern in? Then she will speedily reply, " Whilst I live I will not ask thee, no, not during my whole life, " I repent, I repent. Her hurts will so pain her that she will not " presume to ask him any thing. When he has done this, he may " rest from tribulation, and enjoy himself, and cast off sorrow; " but he has not understanding, and cannot comprehend.

" The historian relates, that when the merchant heard the above " from the cock, he suddenly rose up, and took a cane in his hand, " and entered a chamber, and commanded his wife to come in. " She entered, delighted, supposing she was to hear the secret, when " he started up, and locked the door, and descended upon her with " the cane, upon her shoulders, and her back, and her arms, and " her hands, and her feet. Then she screamed out, and trembled, " and shook; but he continued thrashing her, and said unto her, " 'Wilt thou ask me what does not concern thee?' upon which she " replied, 'By heavens, I am of the number of repentant, and, while " I live, will not ask concerning any thing.' When she had vowed " repentance, he opened the door, and she went out, and expressed " her sorrow. Then the witnesses rejoiced; and the neighbours, " and her mother, and her father; and their sorrow was turned " unto joy and delight.

" Thus (continued the vizier) the merchant was taught wise " policy by the cock; and thou, O my daughter! wilt not give up

يا بنيت ما ترجعي عن زواجتك يا الملك حتي افعل بك
ما فعل التاجر يا مراته فقال البنت ياابت دع عنك القيل
و القال فانني لم اسمع كلامك و ان لم تزوجني له طوعا
او تزوج له كرها عنك و قول له اني طلبت زواجك ايها
الملك فامتنع ابي عن ذلك وارمي لك معه الفتنت

قال الراوي فلما سمع ابوها منها هذا الكلام خاف من
سطوة الملك و كره ابنته و تهني لها الهوة فقام من ساعته
و طلع الي الملك و قال له اني قد طفت جميع
المدينت و لم اجد بنتا واحدت و ان لي بنتان واحدت
صغيرة و واحدة كبيرة و احببت ان اتي لك يا الكبيرت فلا
سمع الملك من الوزير هذا لكلام قال له يا وزير و يهون
عليك بنتك اما علمت ما افعل بهم فقال الوزير يا ملك
ما هي ياغر من بناة الخلق الذي تتليهم و العبد و ما
ملكت يده فهولك و بين يد يك ثم باس الارض و تاخر و
نزل يجهز ها فسلمها للمواشط فاصلحوا ها لها مثل غيرها و لم
يخلوا من زينتها شيا و كان اسمها شهرذاد و اختها الصغيرت

" marriage with the king, Shaw Herbaun, until I act by thee as " the merchant did to his wife."

The daughter then replied, " Ceaſe this idle talk, for I will not " attend to thy words; and if thou doſt not wed me willingly, I " will go to him in ſpite of thee, and will ſay unto him, O king! " I wiſhed to be married to thee, but my father forbade me from " it. Thus will I occaſion thee a quarrel with him."

The hiſtorian ſays, that when her father heard theſe words from her, he dreaded the fury of the ſultaun, and hated his daughter, and wiſhed her death; then he aroſe inſtantly, and repaired to the king, and ſaid unto him, " Verily I have paſſed through the whole city, " and cannot find one maiden; but to myſelf there are two daughters, " one grown up and one little, and I am willing to bring unto thee " the elder."

When the king heard theſe words from the vizier, he ſaidunto him, " O vizier! let thy daughter remain with thee; art not thou " informed how I act with women?" The vizier replied, " What " is ſhe in value beyond the daughters of the common people, " thoſe whom thou haſt ſlaughtered? thy ſlave, and whatever his " hand commands, is for thee, and at thy diſpoſal." Then he kiſſed the ground, and took leave, and prepared her marriage portion. She was committed to the tyre women; and they dreſſed her, like others before her, and they did not omit any thing in adorning her; and her name was Sheher-zade, and the name of the young ſiſter Deena-zade.

اسمها دينازاد و كانت الكبيرة اتفقت باختها الصغيرة قبل
ادخالها الي بيت الملك قالت لها يا اختي اذا طلعت عند
الملك و تمكنت منه فانا ارسل طوسي الملك ياتي بك فلما
تحضري الي بين يديه قبل بيد الملك و العبي و اضحكي
و عانقي و بوسيني و قولي لي لا اوحش الله عنك يا اختي
فا قول لك كلة الموت و الدينا زايلت باهلها فابكي عند
ذالك و قولي يا حسرتي عليك و علي حواديثك العجاب
الغراب الحسان فبالله عليك حديثني بحديث من حواديثك
الحسان لاجل ما نقطع بهسهر ليلتنا هذه و قد اتفقت معها
نهذا الكلام فلما طلعوا بها المواشط الي عند الملك و دخلت
عليه قبلت الارض بين يديه و استقامت قدامه فنظر اليها
الملك و الي ادبها و را حسنها و جمالها و قدها و اعتدالها و
حبها و باسها و عانقها و اخذ وجعها فوجد ها درت ما
ثقبت و بكرت ما ركبت فقضا حاجته معها ثم انها بكت فقال
لها الملك انت خايفة من القتل فقالت لا والله ايها الملك و
اعالي اخت صغيرة و اني ربيتها و احبها حبا شديدا فبا الله
عليك ايها الملك ترسل لها الطواسي يحضر لي بها حتي
انظرها فامر باحضا رها فمضا الطواسي الي بيت الوزير و جا

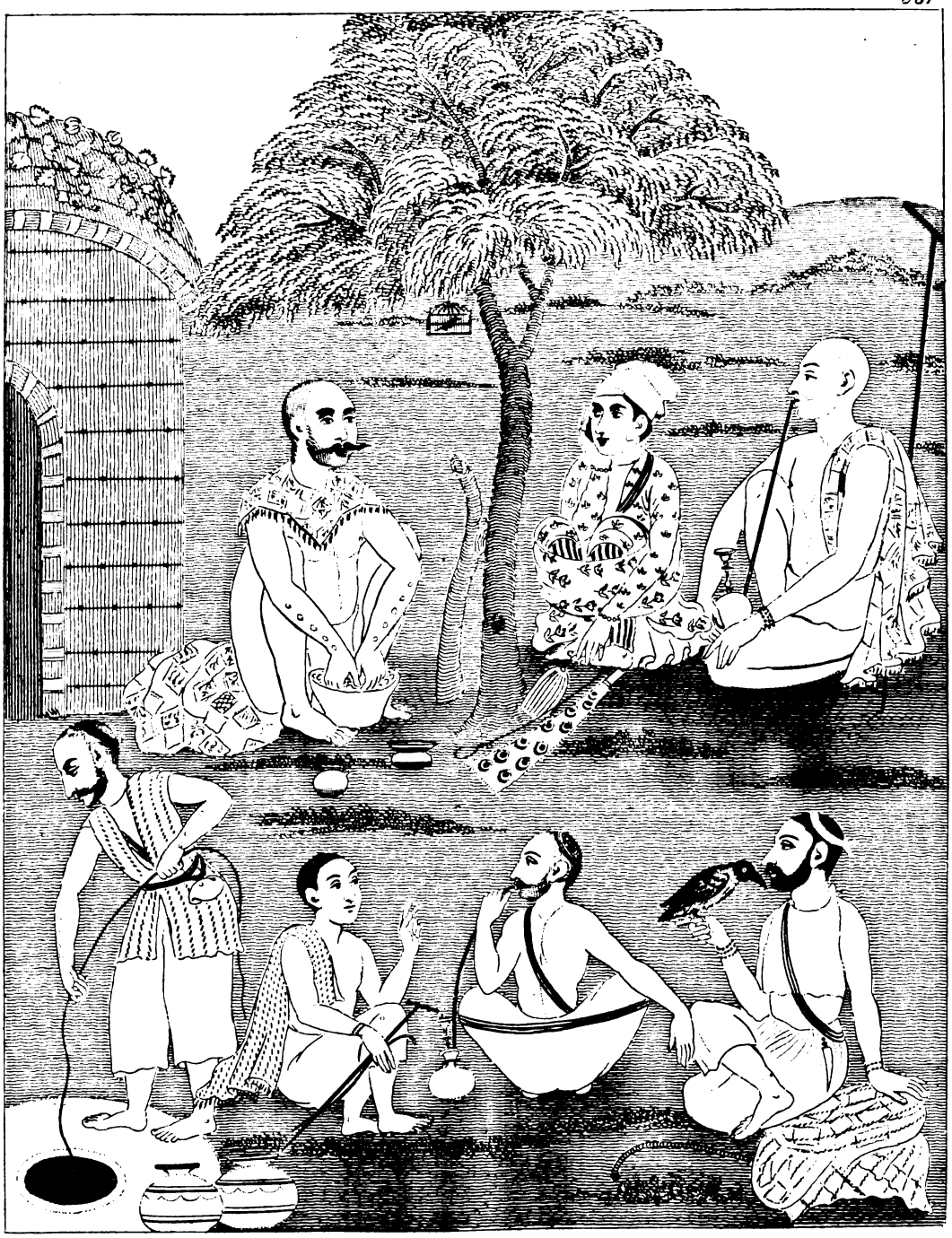
Then the elder, before her introduction to the palace of the king, met the younger, and ſaid, "When I ſhall repair to the king, and "am ſeated with him, I will diſpatch an eunuch, that he may bring "thee; when thou comeſt unto me, kiſs the hands of the king, "and ſport, and laugh, and embrace me, and kiſs me, and ſay unto "me, Will not God commiſerate thee, O ſiſter! Then I will ſay "unto thee, Death is for us all, and the world muſt periſh with "its inhabitants. Then weep and ſay, Ah! how I regret thee, and "thy wonderful and ſurpriſingly elegant narratives; for God's ſake, "relate to me one of the beautiful tales, for which we uſed to paſs "our nights awake." Thus ſhe ſpoke, and her ſiſter attended to her words.

Then the tyre women repaired with her to the king, and entered in unto him; ſhe kiſſed the ground before him, and ſtood up. When he looked upon her, and ſaw her graceful manners, and her beauty, and lovelineſs, and elegant ſtature, and freſhneſs, he kiſſed her,* and embraced her, upon which ſhe wept. The king ſaid, "Dreadeſt thou being put to death? She replied, "No, by heaven, "O king! but I have a little ſiſter, and truly I have educated her, "and I love her exceedingly; for God's ſake, O king! diſpatch "to her an eunuch, that he may bring her here, ſo that I may be-"hold her once more." Then the king commanded her to be brought; and the eunuch went to the houſe of the vizier, and brought her.

When ſhe came into the preſence, ſhe made her obedience, and

* A few words omitted, for the reaſon before aſſigned.

يا البنت فلما حضرت سلمت و احسنت فيها قالت و ترحبة
و قبلت اقدام الملك ثم عانقت اختها و بكت و تاسفة و قالت
لاختها يا حيف شبابك يا اختاه ثم بكوا الاثنين ثم
ردت اختها الصغيره و تنهدة و قالت لاختها يا الله عليك
يا اختي حد ثينا بحدوثه من حوادثك الحسان نقطع بها سهر
ليلتنا هذه فقالت لها اختها شهرذاد حباو كرامه ياختي ثم انها
استاذنت الملك في الكلام فاذن لها فقالت اعلم ايها الملك



INDIAN DEVOTEES

was eloquent in what ſhe addreſſed. She kiſſed the hands of the king, and then embraced her ſiſter, and wept, and moaned, and ſaid unto her, "Alas, for thy early youth, O my ſiſter!" Then both wept. After this the younger turned and ſaid, "For God's ſake, O "my ſiſter, relate to us one of thy elegant tales in which we paſſed "our nights awake." Sheher-zade replied, "Moſt willingly and "readily, O my ſiſter!" Then ſhe aſked permiſſion of the king to relate, and he commanded her to proceed; when ſhe ſaid, "Know "O king,"* &c.

* Then follows the tale of the Merchant and Genius, night 1ſt; as in Galland in ſubſtance, but much differing in language.

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## *Indian Devotees.*

The annexed plate contains the portraits of ſeveral Devotees, who were living in Bengal about twenty-five years ago; it is engraved from an original painting of the ſame ſize, brought from India by Jonathan Scott, Eſq.

## *Fragment of an intended Latin Tranſlation of the Guliſtan—By the celebrated* Golius. *Containing part of the Preface, copied from a Manuſcript in the Bodleian Library at Oxford.*

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*In nomine Domini Miſericordis, Miſeratoris.*

Laus et Gloria Deo Optimo Maximo cui *hominem* obedientia propinquum facit, et in acta cui Gratia Augmentum Gratiæ eſt. Quicunque ſpiritus ingreditur *corpus*, prorogat vitam, cumque egreditur, recreat naturam. Proinde in quolibet ſpiritu beneficia duo ſunt, pro quovis antea beneficio Gratia debetur. E manu et lingua cujuſnam prodeat, quod pro debita illi Gratia offerri poſſit. Commonſtrate l'Aſſeclæ Davidis, animum gratum, quippe pauci hominum grati exiſtunt. Homini equidem convenit, ut deliquii ſui veniam ad portam Dei petat (excuſationem efferat) etſi quod dignum ſit dominio ejus quiſquam conari nequeat. Pluvia miſericordiæ ejus computari neſcia ad omnes pertingit et menſa ipſius bonorum abundans quoquo verſu protenditur. Velum illius pudoris ſervis quod præterſum ob precatum improbum haud dilacerat. Neque demenſum quotidiana vitæ propter delictum iniquius præcidit. O Liberalem, qui ex Theſauro Arcani Paganum et Infidelem ſuſtentum

habes, amicos quomodo repulſis Tu, que Inimicos convertas. Cubiculanò Vento Euro edicitur, ut lectum ſmaragdinum ſternat, & nutrici nubi vernali præcipitur ut filias plantarum in cunis Telluris nutriat, utque Arboribus pro ornatu novi Anni Tunica induatur ex toliis vernis et juvencis ramorum in adventum Feſti Veris, Pileus florum Capita imponatur. Succus Arundinis potentiê ejus mel præſtans exudit, et * * * Dactyli aliturà ejus palma procera fit. Nubes, Ventus, Luna, Sol, ut cælum in opera verſantur, ut Tu panem conſequaris, cum ſocordia * * * comedes omnia tui gratia verſuntur et præſcripta peragunt conſentaneus aquitati mos eſt, ut Tu mandata obtemperes. Traditur nomina rerum, qui gloria inter illos principes excellit, miſericordiarum mortalibus dator, hominum ocellus, qui temporis conſummavit orbem, Muhammedis electi, quem Gratia Deus & Pace beet. Deprecator, Acceptus, Propheta, Liberalis, * * * Magnificus, Inſignis benignus. Quid mali obtulerit populi muro, cui ſit ut tu es Fulcimentum? Quid metuendum ab unda maris ei fuerit, que habeat noachum nauclerum? Pervenit et ille ad Gloriæ culmen a perfectione ſua, diſſipavit caliginem nitore ſuo.

Diffulſit præſtantius omnium Virtutum ipſi & ipſius benedicito amicis, cum ſervorum peccatorum miſer quidam manum reſipicentiæ indicem cum ſpe exorandi ad excelſam Dei portam ſuſtulerat, Deus ſummus ad illum haud reſpexit. Iterum hunc moveat ille. Invocatus autem iterum ſe avertit. Denuo ipſum Deum luctu & planctu orat, Deus Opt. Max. et ſummus inquit: ô Angeli mei, exaudite preces ſervi mei, neque illi Dominus qui præter me eſt. Ideoque condonari illi & oratione ejus audiens quod petat electum dedi quia propter

frequentiam Precis & planctus ſervi mei pudorem concepi. Beniguitates ſpecta et clementias Domini, peccatum ſervas commiſit, pudori ipſi commiſeratur. Religioſi qui templo cabæ affixi degunt excellentiam ſui cultus profitentur. Inique colimus te debito tuo cultu. Qui deſcribere ſtudent formam pulchritudinis ejus dicunt: Nos cognoſcimus Te, Deus, prout cognoſci tui oportet. Si quiſquam, quis ille aut qualis ſit ex me quæſiverit, qui mente caret de eo qui ſigno careat quid reſponderit! Amantes occiſi ab amato ſunt neque reddi ob occiſis Vox poteſt. Sapientorum quidam meditabundus caput in ſinum demiſſum * * *

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## *Sketch of an Eſſay on the Lyrick Poetry of the Perſians----By* W. Ouseley, *Eſq. Continued from* No. II. p. 159.

V. The Poet's birth-place is often, not unworthily, the ſubject of lyrick verſe; and few cities are more celebrated than that which I have mentioned in the laſt quotation—having given birth to Hafiz, Sadi, Oorfi, and many others moſt eminent among the poets of the Eaſt.

Hafiz, in a beautiful ſonnet, which the learned Reviczky* has

* Specimen Poëſeos Perſicæ. Proem. xxii.

" Felix amœnô conſpicuum ſitu
" Schirazum! Eoæ grandi decus plagæ;
" Dî te bearunt, dî te ab omni
" Exitio tueantur ævi, &c.

partly tranſlated, hails the ſpot of his nativity, and celebrates its groves and ſtreams,

خوشا شيراز و وضع بي مثالش

Sadi informs us, that "the ſoil of Shiraz was at all times remarkable for producing the moſt fragrant roſes;* which, conſequently, induced the ſweet-ſinging nightingales of ſpring to an early return."

خاک شيراز هميشه گل خوشبوي دهد
لاجرم بلبل خوشگوي دگربار آمد

One of this Poet's odes, conſiſting of ten diſtichs, and beginning

خوشا سبيده دمي باشد آنکه بينم باز

is intirely in praiſe of his native city.

The name of a place, rendered dear by any circumſtances to the poet, is frequently found in his ghazzels. *Jami*, in many plaintive lines, appears to dwell with a tender and melancholy recollection on the banks of the Tigris. *Anvari*, in his Divan, thus addreſſes Bagdad:

* Shiraz ſupplied a great part of Aſia with the ottar or perfume of roſes. See Kæmpfer, Herbert, Olearius, Hamilton's Eaſt Indies, &c. &c. There appears to be, in the original Perſian, a play on the word *gul*, گل خوشبوي which if read *ghil khooſhbooi*, will ſignify a coſmetick prepared of perfumed clay.

خوشا نوحي بغداد جاي فضل و هنر

"Hail, Bagdad! thou ſeat of virtue and of ſcience!"

VI. We now proceed to conſider the ſubject of *love*, the Perſian poet's favourite theme—a paſſion which, of all that agitate the human breaſt, ſeems to poſſeſs the moſt univerſal and irreſiſtible power—its influence acknowledged in every climate—equally felt by the ſovereign and the ſlave. "Perhaps," ſays Sadi, "you "think the tale of love a crime? it is the original error—old as "Eve and Adam."

حديث عشق اكر كويي كناه است
كناه اول ز حوا و ادم

In ages the moſt remote, an exceſſive indulgence of this paſſion is aſſigned asthec auſe of maſſacres and tumults; and if we may believe Horace,* the deſtruction of imperial Troy, on account of Helen's memorable and fatal beauty, was not the firſt calamity produced by a ſimilar cauſe. The gods of Greece and Rome deſcended from the ſky to pay homage at the ſhrine of human charms. The angels, *Harout* and *Marout*, according to the Arabian traditions, forgot their heavenly origin among the lovely females of this earth; and, to complete the climax, we have the teſtimony of Moſes in the moſt venerable and moſt ancient of records.

יראו בני האלהים את בנות האדם כי טבת הנה ו
יקחו להם נשים מכל אשר בחרו

* Ante Helenam—teterrima belli cauſa.

"That the ſons of God ſaw the daughters of men, that they "were fair; and they took them wives of all which they choſe."*

That the poets of the Eaſt feel the power of love with a greater acuteneſs of ſenſibility than thoſe of other nations, I ſhall not pretend to aſſert: they have, however, been always remarkable for breathing into their erotick compoſitions a degree of warmth and a vivid glow unknown in our northern world. Among thoſe who have deſcribed, in the ſweeteſt ſtrains of poetry, the various affections of the heart whilſt influenced by its moſt tender paſſion, may be claſſed the writers of Perſia—a nation ever ſoft and voluptuous, naturally inclined to poetry and love; who, rarely diſputing with their Arabian neighbours the honours of more lofty or more ſolemn verſe, arrogate almoſt excluſively to themſelves the praiſes of pre-eminence in amatory compoſition,

VII. Of *beauty* (which, I fear, in an eaſtern clime, is the only parent that love acknowledges), the Perſians are moſt enthuſiaſtick admirers; and in that glowing and flowery ſtyle of writing ſo common to the poets of Aſia, they celebrate it accordingly. They conſider that man more inſenſible and inflexible than a ſtatue, who could reſiſt the influence of female charms, or withhold from beauty its due tribute of admiration. "I know not," (ſays Sadi, in the beginning of a beautiful ſonnet), "what powerful divinity ſits enſhrined on the "brow of a lovely woman, which even the infidel, who never "before worſhipped, cannot behold without adoration."

* Geneſ. ch. vi, ver. 2.

ندانم ابروي خوبان چگونه محرابيست
كه گر به بيند زنديق در نماز آيد

The Perſian poets frequently declare that life is not of any value without love—and exclaim, like Mimnermus,

" Τις δε βιος, τι δε τερπνον ατερ χρυσῆς Αφροδιτης."

" What would life be—what would be delightful without the " golden Venus !"

" Of what uſe," ſays the Perſian Sadi, " is this remaining drop " of life, if I may not pour it out in the ſervice of her I love?"

بچه كار ايد اين بقيهٔ عمر
گر بمعشوق بر نيفشانم

Jami thanks Heaven, that while he walked in this earth, he always trod in the path of a real lover; and exclaims, in his Divan,

رحمي بده خدا با آن سنگ دل جوان‌را
يا طاقتي و صبري اين پير ناتوانرا

" Oh Heaven! forgive the cruelty of that marble-hearted young fair " one—or elſe beſtow fortitude and patience to a helpleſs old man " who loves."

And he thinks that " the heart which has been unaffected by the

" gentle paſſion, is not a heart, but mere *clay and water*," the original groſs materials of our frame.

دل فارغ از درد عشق دل نیست
دل بي درد دل جز آب و گل نیست

Alluding to thoſe materials, the poet Sadi tells his miſtreſs, that " if ſhe, like other creatures, has been compoſed of *clay* and *water*, " it muſt be the earth of Paradiſe, moiſtened with the water of " immortality."

اگر تو آب و گل همچناک سایر خلق
گل بهشت مخمّر بآب حیواني

In their deſcriptions of beauty, the Perſian poets indulge the moſt extravagant licence. This earth affords few objects ſufficiently amiable or beautiful to be admitted in their ſimiles. The bluſhing roſe withers at the ſuperior glow of a miſtreſs's cheek—and the lofty cypreſs is confounded at the grace and majeſty of her ſtature. The poet aſcends into the clouds of fiction, and ſeeks among the aërial race of Peries* ſome reſemblance to his beloved; but, ſeldom contented in this intermediate ſtate, he exalts himſelf among the ſtars, the moon, and the ſun; and his aſpiring imagination would ſoar, no doubt, even above theſe, ſeeking objects of compariſon, could imagination conceive any more beautiful, more brilliant and ſublime.

* See a Diſſertation on the Peries, in Perſian Miſcellanies, p. 135.

Sadi begins a ſonnet with the following line:

خجلست سرو بستان بر قامت بلندش

"The cypreſs of the grove is abaſhed at her loſty and graceful "ſtature." And Jami ſays,

بعرض تو زماه تمام چون کویم
بلعل نو زمي لاله فام چون کویم

"How can we ſpeak of the full-moon in compariſon of thy "glowing cheek?

"Or, how can tulip-coloured wine be compared to the rubies* "of thy lip?"

One of the odes of Khoſroo begins with this couplet:

کرچه خوبان زمه فزون باشند
پیش آن ماه من زبون باشند

"Although lovely fair ones are ſuperior to the moon in beauty, "yet they are nothing in compariſon with my moon."

Sadi, in one of his ſonnets, thus exclaims on the appearance of his miſtreſs:

انکه از جنّت فردوس یکي مي آید
اختري میکزرد یا ملکي مي آید

* The reader will remark a play on the words لعل and لاله which cannot be tranſlated.

" Either ſome one of the inhabitants of Paradiſe paſſes by—or " it is a ſtar, or elſe it muſt be an angel."

In another ſonnet, enraptured at the ſight of his beloved, he aſks,

مهست این یا ملک یا آدمي زاد
تویي یا آفتاب عالم افروز

" Is this the moon, or an angel, or one of the human race? it is " either thou, or the ſun which illumines the world."

Yet even this ſun, which illumines the world, is eclipſed, if we may believe Hafiz, " by the charms of his miſtreſs's countenance."

آفتاب از روي او کردد حجاب

VIII. I ſhall not, in theſe ſketches, dwell on the multiplicity of compound epithets, with which the reader of Perſian poetry will ſoon become familiarly acquainted. Among the metaphors, لعل *laal*, the ruby, is frequently uſed to expreſs the lips; نرکس *nerges*, the narciſſus, the eyes; the eye-brows are generally compared to a bow, کمان ابرو and the glances are arrows, تیر غمزه Thus the inimitable Hafiz:

حدیث توبه در ین بزمکه مکو واعظ
که ساقیان ز کمان ابرویت زنند به تیر

" Talk not, O preacher! of repentance, in this banqueting place;

" for the lovely cup-bearers will transfix thee with arrows from the " bows of their eye-brows :" Alluding to the natural contraction of the brows, whenever anger or indignation excites a frown.

The poet *Saber*, ( صابر ) declares, that " the ſmiles of his miſ- " treſs dart like lightning through the world—whilſt her glances " ſend forth arrows, though without a bow."

خنده‌اش برق در جهان انداخت
نکهش تیر بي کمان انداخت

From the frequent alluſions to the ſun and moon, the ſoft-eyed fawn, the graceful cypreſs, the bluſhing roſe, and other objects of compariſon, the names of theſe objects have become metaphors, in common uſe, to expreſs the poet's miſtreſs. Jami calls his سرو من " my cypreſs ;" Sadi ſays, نام آن ماه ندانم " I know not the " name of that moon." And the moon is generally a مه دو هفته or مه چهارده روز a moon of two weeks, or of fourteen days. The fair one is a roſe, and the poet a querulous and enamoured nightingale; or, ſhe is the bright taper, and he the moth which flutters round the flame to his own deſtruction: for, with all its delights, the Perſian poets are aware that love is attended with many inconveniences. Sadi, amplifying the familiar adage, that " *there* " *is not any roſe without a thorn*," is content to ſuffer, occaſionally, from the caprices of a beloved miſtreſs.

شرطست جفا کشیدن از یار
خرست و خمار و کلبن و خار

"It is one of the conditions of love to endure the tyranny of a "miſtreſs—the pleaſures of wine are followed by an head-ach— "the roſe has its thorns."

IX. A beautiful ſonnet of Hafiz thus begins:

روي بنما و مرا گو که دل از جان برگیر
پیش شمع آتش پروانه بجان گو در گیر

"Shew me thy lovely face, and then deſire me not to yield up "my heart! as well place a candle before the moth, and bid him "avoid the flame."

But he is ready to give up his life for the ſake of his beloved; nay, he exclaims in the concluding diſtich of another ode,

مکن اي صبا مشوش سر زلف دلبر ما
که هزار جان حافظ بفداي تار موي

"Diſhevel not, O zephyr, the ringlets of my beloved: Hafiz "would give a thouſand ſouls for the point of a ſingle hair.

After this, the offer of Khoſrù will be reckoned trifling, when he ſays, "Ah, lovely nymph! whoſe eye-brows reſemble bows—I am "the ſlave of thoſe brows—I would give thee the empires of India "and of China for a ſingle hair."

اي ترک کمان ابرو من بندهٔ ابرویت
ملک همه هند و چین بدهم بیکي مویت

Sadi ſays, "It is life to expire in the preſence of our beloved."

زندگانی چیست مردن پیش دوست

And in another place he ſays,

زنده شود انکه پیش دوست بمیرد
مرده دلست انکه هیچ دوست نگیرد

"He may be eſteemed living who has died in preſence of his "miſtreſs; he who does not love is dead at heart."

[*To be continued.*]

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## *Anecdotes from the* Tohfet al Mujailis---- *Tranſlated by* Jonathan Scott, *Eſq.*

AN half-ſtarved Arab was travelling the deſert, when ſuddenly he reached a man who had ſpread his cloth by the road-ſide, and was eating with a good appetite. The Arab made the uſual ſalute, and ſat down by him. "Whence comeſt thou?" ſays the latter: "From thy village," replied the hungry Arab, hoping for an invitation to partake. "Didſt thou ſee my houſe?" continued the glutton. "Yes," anſwered the Arab, "and a well-built and handſome one it is, whoſe ſtories touch the ſkies, and its courts

are elegant as the courts of Paradiſe." "Did you ſee my ſhepherd's dog?" "Certainly; and he ſo well guards thy herds and flocks, that the wolf dare not come near them." "Did you ſee my ſon Khalid?" "To be ſure; he was at ſchool, moſt cleverly reading the Koraun in an eloquent tone to his tutor." "How is the mother of Khalid?" "Charmingly; and there is not a more notable manager or better talker in all Arabia, either man or woman, or more celebrated for her charity and goodneſs." "Did you ſee my camel that fetches our water?" "Yes; and he is in great order and ſtrength."

The man having heard all this welcome news of his wife, ſon, and property, was ſo pleaſed, that he began to eat with great reliſh, but did not aſk the famiſhed Arab to pick a bone. The mortified wretch, whoſe ſtomach now began to burn with the fire of hunger, was aſhamed of his late flattery, and ſaid to himſelf, it is neceſſary I ſhould addreſs this miſerly glutton in another way. Juſt then a dog paſſed, and, allured by the ſcent of the meat, ſtopped and wagged his tail.

"Had thy poor dog been alive," ſaid the hungry Arab, "he would have wagged his tail juſt in this manner." "Alas!" ſaid the man, "is my dog dead? how did he die?" "From drinking the urine of thy camel," ſaid the Arab. "Did my camel die alſo?" exclaimed the eater. "No," ſaid the Arab, "but they killed him for the mourning repaſt of Khalid's mother." "Alas!" is the mother of Khalid dead?" "Yes," replied the Arab. "What illneſs occaſioned her death?" "Why, ſhe ſo beat

her head against the tomb of poor Khalid, that she died of the bruises." "Ah! is my son Khalid gone also?" "Unfortunately so," said the Arab; "for a violent earthquake having overthrown thy mansion, he was crushed to death in the ruins." When the surly glutton heard all this alarming intelligence, he desisted from eating, and, leaving all behind him, hasted homeward as fast as possible; while the hungry Arab sat down, and feasted on his victuals.

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A Syed had a quarrel, and in the course of dispute said to his antagonist, "How darest thou, fellow, to oppose and revile me, when thou art commanded in the sacred Koraun, after every prayer, to reverence and bless me? for it is written, 'Thou shalt say, O God! send blessings upon Mohammed and his descendants." "True," said the man, "but the words pious and virtuous follow in the sentence, and thou art neither."

# *Critical Remarks on Isaiah*, Ch. VII. *v.* 18—*By* GRANVILLE PENN, *Esq.*

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והיה ביום ההוא ישרק יהוה לזבוב אשר בקצה יארי מצרים ולדבורה אשר בארץ אשור:

ENGLISH VERSION.

"*And it shall come to pass* IN THAT DAY, *that the Lord* SHALL "*hiss for the fly that is in the uttermost part of the rivers of Egypt*, "AND *for the bee that is in the land of Assyria.*"

The precise import of this verse appears to have eluded the vigilance of all the different expositors of Isaiah; at least of all those whom I have been able to consult. Not only our English translators, together with Vitringa, Le Clerc, Patrick, the annotators of the *Critici Sacri*, and the interpreters consulted by Pole, have overlooked a material circumstance in this passage; but the polished and laboured version of Bishop Lowth, also, has failed to restore to it its genuine and rhetorical effect: nor will this assertion, though strong, be esteemed presumptuous, by those who will candidly take the pains to reflect, that it is impossible for the utmost power of human industry

and circumſpection to gather in the harveſt of ſacred criticiſm ſo completely, as that here and there an ear ſhould not remain behind for the gleaner who comes after; and it is with theſe, and no loftier, pretenſions, that the following criticiſm is offered to the reader.

The verſe, that we are proceeding to examine, contains the firſt annunciation of the calamities which were ſhortly to be inflicted upon the Hebrew nation, ſpecifically by the power of *Aſſyria*.

The period of the world at which this annunciation was made, was the moſt generally important to mankind of any in the hiſtory of ancient time: it was that remarkable period, in which we find the twilight of hiſtorical truth beginning to dawn all at once upon the heathen traditions of Aſia, of Egypt, of Italy, and of Greece.* The different nations of the earth had been advancing gradually, from the infancy of the renovated race of man, towards a period determined in the plans of Omnipotence. Their actions had been hitherto confined to the ſcenes of their reſpective vicinities; and no actors, not even the early ſovereigns of Egypt, one alone excepted, had yet appeared upon a theatre, ſo elevated and vaſt, as to draw to one point the attention of the diſſociated tribes of mankind, or to excite and communicate a common intereſt in any conſiderable portion of the human race. But, at this moſt critical period, thoſe cauſes were beginning to act, which were to operate by degrees a radical change in the political circumſtances of a great proportion of the world, and which were ultimately to call forth to the view of hiſtory, and, as it were, to

* About the middle of the eighth century, before Chriſt.

connect in a chain, that prominent part of mankind, who are distributed from the shores of the Atlantic to the Ganges.

The princes of נינוה or NINYA—called also Νινος, NINUS, by the Greeks, and by us *Niniveh*—having recently extended their dominions by the most rapid conquests on every side; and, after traversing the Tigris, which had bounded their kingdom of ASHUR or *Assyria* on the west, having overrun the several divisions of the great nation of ARAM or *Syria*—displayed themselves to the Asiatic world in all those formidable proportions of strength and greatness, which shewed them qualified for being made the instruments of the changes pre-ordained in the general scheme of Providence; during the term necessary for effectuating which, they were to retain their proud, but transient, pre-eminence.

The actions of that new and portentous power, hitherto conducted at a distance from Judea, but now on the eve of being directed, in the progress of its career, against that country also, are first announced to Ahaz, king of Judah, in the passage under examination. It is an ordinary method of divine prophecy, in foretelling future events, to refer to some past occurrence; either in assurance of the eventual accomplishment of the prophecy, or in illustration of the character of the events predicted. On the present occasion, the prophet Isaiah refers the king to the history of his own country, and shews him, in the disasters that overwhelmed it at the turbulent period when the original monarchy became divided, the *prototype* of those evils which should shortly take place. He assures him, that the calamities impending were widely different

from the partial, ſhort, and comparatively trivial diſtreſſes that the nation had from time to time ſuſtained; for, that they would ſurpaſs them all, and bear compariſon with none, excepting only thoſe inflicted upon their fore-fathers, by SISAC king of Egypt, at the time when the ten revolting tribes withdrew their allegiance from the houſe of David:——And, that AS *God at that time* DID *call in the* EGYPTIAN *power to accompliſh the purpoſes of his anger*, SO, *on the preſent occaſion, he* WILL *ſummon to his ſervice the power of* ASSYRIA.

Such is the plain deſign, ſuch the legitimate import, of this awful and conciſe declaration made by the prophet Iſaiah; but, as I have already ventured to affirm, neither our tranſlation, nor the verſion of Biſhop Lowth, have given to it its full effect.

It is thus rendered by Lowth:

"But JEHOVAH ſhall bring upon thee,
And upon thy people, and upon thy father's houſe,
Days, ſuch as have not come,
From the day that Ephraim departed from Judah.
*And it ſhall come to paſs in that day;*
JEHOVAH SHALL *hiſt the fly,*
*That is in the utmoſt part of the river of Egypt;*
AND *the bee, that is in the land of Aſſyria:*
And they ſhall come, and they ſhall light all of them,
On the deſolate vallies, and on the craggy rocks,
And on the thickets, and on all the caverns."

However rigidly this interpretation may agree with the letter of the Hebrew text, it nevertheleſs very materially impairs the brilliancy, and confounds the diſtinctneſs, of the prophet's ſentence; which conſiſts properly of two parts—the firſt, retroſpective and hiſtorical; the ſecond, proſpective and prophetical. The object of the *prophecy* is the ASSYRIAN power, then about to burſt upon Judea; which event is illuſtrated by an *hiſtorical retroſpect* to, and *compariſon* with, the EGYPTIAN power, that had been actually diſcharged upon that country above 200 years before. There is no intention here of *predicting* concerning Egypt; as the critical reader muſt preſently be convinced; nor any deſign of introducing Egypt, otherwiſe than as the exemplar of Aſſyria: the pattern of the *future* being drawn from the memory of the *paſt*. The common reading, which makes *the whole* prophetical, is therefore calculated to miſlead the mind very eſſentially; and commentators, in attempting to explain that reading, have been implicated in all the difficulties that cannot fail to reſult from a corruption, which projects into the future proſpect events long ſince elapſed. Thus, this aſſumed prediction concerning Egypt is applied, by ſome, to Pharao Necho, or Necos; upon the ground, that he was the only Egyptian prince who had entered Judea with an army, after the delivery of the prophecy. But yet, that expedition of the Egyptian, who had endeavoured, by every method, to avoid the neceſſity of violating the Hebrew territory;—whoſe enterprize was directed ſolely againſt Babylon;—whoſe only act of maſtery over Judea, after he had appointed a ſucceſſor to the unfortunate Joſiah, was, the impoſing an annual tribute during his very ſhort occupation of the country;—and who, in leſs than four years, was driven back with diſaſter into Egypt;—ſhews itſelf

unable to admit a parallel with the invaſion of the Aſſyrian. Accordingly, others have endeavoured to explain it by ſuppoſing, that the Aſſyrian conquerors, among their other ſucceſſes, had alſo reduced Egypt; and that, in conſequence, an Egyptian auxiliary force was employed by the Aſſyrian invader, conjointly with his own armies, in ravaging Judea. And Uſher even goes ſo far as to aſſign a period for this *inferred* coalition, although hiſtory poſitively refuſes its countenance for ſubſtantiating the *fact*.

But, if we examine the original with cloſe attention, we ſhall without difficulty diſcover, that the cauſe of this confuſion, in which the oppoſite characters of *paſt* and *future* are ſo completely blended together as to have entirely loſt the relation of compariſon, conſiſts in a very ancient converſion of a כ into a ב. And I cannot avoid expreſſing here ſome little ſurpriſe, that when biſhop Lowth, after canvaſſing the pretenſions of the *three words* את מלך אשור *(the king of Aſſyria)* pronounced them to be a gloſs, and rejected them from his verſion, he ſhould not, at the ſame time, have diſcerned the diſturbance given to the text in the next word but one, by a confuſion of *two letters* ſo eaſy to an Hebrew ſcribe, that of a ב and a כ; and of which we have, in fact, an example two verſes forward, where בתער is written in two MSS. כתער.——" בתער, *in* novacula, כתער *quaſi* aut *ſicut* novacula, Cod. Kennic. 93, et meus 596, uterque primâ manu." *

This paſſage will indeed be found, upon inſpection, to afford a

* De Roſſi, *Var. Lect. Vet. Teſt.* Iſ. vii. 20.

moſt appoſite and ſtriking illuſtration of Dr. Kennicott's remark, concerning the errors which have crept into the Hebrew text from the natural fallibility of tranſcribers, aided by the peculiar reſemblance between many of the Hebrew characters. "Quæ de ipſis prophetarum *autographis* dicta ſunt, eadem de exemplaribus inde exſcriptis non pariter ſunt dicenda: multo etiam minus, ubi jam codices iſti fuiſſent exſcripti multitoties, et ætate ab autographis longius diſtarent exemplaria.——*Ipſæ etiam Hebraicarum literarum formæ errorem facile admittunt. Et* QUOT QUANTIQUE ERRORES *ibi ſunt expectandi, ubi ſex vel ſeptem literæ ſex vel ſeptem aliis literis ſunt* QUAM SIMILLIMÆ?" * And in another place:—"concludo tandem, *ſimilitudinem literarum Hebraicarum* MULTOS CREASSE ERRORES." †

And to the ſame purpoſe the very learned De Roſſi. "Erant ne infallibiles Judæorum ſcribæ et amanuenſes, aut quod auctoribus adſtiterat ſupremum Numen immenſæ ne deſcriptorum hominem cohorti ad-fuit, ne in deſcribendo errarent?—Scribarum ſane incuria multa menda peperit. *Litteras illi* MAXIME AFFINES CONFUNDUNT."‡

It is from theſe cauſes that the words ביום ההוא—"AS *in that day*—namely, "*the day* when Ephraim departed from Judah,"—have been changed to ביום ההוא, ſimply, *in that day*, which is then made to refer to—"*days* that have not come." By which ſin-

* *Diſſertatio Generalis*, Sect. 5, p. 3, 4.

† Ib. Sect. 177, p. 126.

‡ *Var. Lect. Vet. Teſt.* Proleg. pars. I. § iv. *Variarum lect. ac mendarum origo.*

gle alteration the mind has been propelled from its object—the paſt has been transferred to the future—the whole deſign has been fruſtrated—and the comparative force and effect upon the ſenſe entirely extinguiſhed. But the learned reader, if he will now review the paſſage with candour and attention, cannot fail to diſcern from internal evidence, that a compariſon is unqueſtionably intended (and which the grammatical order, and peculiar idiom of the Hebrew, fully eſtabliſhes) between the manner in which Jehovah DID ſummon the Egyptian *at one time*, and the manner in which he WILL ſummon the Aſſyrian *at another*. The word ביום, is the proper manner of expreſſing, "AS *in the day*;"—ſo it occurs in this very prophet, c. ix. 3.; ſo alſo in Pſ. xcv. 8. Ezek. xxx. 9. Hoſ. ii. 3. The ו prefixed to דבורה in this paſſage, is properly that which is called, by grammarians, the VAU *comparationis* ſive *ſimilitudinis*, and which is equivalent to כן. Examples of this conſtruction may be ſeen in Num. i. 19. Eccl. v. 6. Ezek. xxxiii. 12. Amos ix. 7. and alſo in Prov. x. 23. where the members of the compariſon are denoted by כ and ו, as at verſe 25, by כ and כן. So likewiſe in Iſaiah liii. 7. כרחל לפני גזזיה נאלמה ולא יפתח פיו. AS *a ſheep before her ſheerers is dumb*, SO *opened he not his mouth*. And the LXX. Ὡς αμνος ενανΗιον τε κειροντος αφωνος, ΟΥΤΩΣ ουκ ανοιγει το ςομα. Other inſtances may be conſulted in Noldius's *Lex. Particul. Hebr. p.* 303.

The whole of this paſſage, therefore, when rendered according to its original expreſſion—according to the internal evidence of the conſtruction, and to the indiſpenſable neceſſities of the ſenſe—will, I conceive, yield the following interpretation:

"Jehovah WILL BRING upon thee, and upon thy people, and upon thy father's houſe, days ſuch as have not come ſince THE DAY when Ephraim departed from Judah:

"*And it ſhall come to paſs,* AS *in* THAT DAY, *Jehovah* DID *hiſt for the fly that was at* THE END OF THE RIVERS OF EGYPT, SO *(now) for the bee that is in* THE LAND OF ASSYRIA."

"And they ſhall all come, and ſhall light in the deſolate valleys, and in the cleſts of the rocks, and upon all the thickets, and upon all the paſtures."

This prediction, concerning the irruption of the ASSYRIANS, reſpects, not the final ſubverſion of the Jewiſh polity by the BABYLONISH power; for that was an event eſſentially different from the example afforded; but, the previous calamity brought upon the whole country of Judea, by Sennacherib, king of NINYA; and which, both in extent and duration, bore a ſtriking reſemblance to that other formerly occaſioned by the king of Egypt. The conſequences that followed the invaſion and conqueſt of Judea, by SISAC, are ſummarily recorded in 1 Kings, xiv. 25, 26; and 2 Chron. xii. 2,-9; and I am not aware that alluſion is made to this memorable event in any other part of ſcripture, except in the paſſage which we have here reſtored, and which, therefore, becomes of the greater importance.

With that event, the invaſion and devaſtation of Judea by the power of NINYA, or ASHUR, then held by Sennacherib, bears

a remarkable correſpondence; * and it is this invaſion that Iſaiah, who lived to witneſs the fulfilment of his prophecy, predicts in this place, as Grotius juſtly obſerves; and not the ultimate deſtruction of the Jewiſh ſtate by the Babylonians, as Clarius, and even Lowth himſelf, would ſuppoſe. The power that was to be employed for the *final extinction* of the monarchy of Judah, was not properly that of Aſſyria, but a different power; namely, the dynaſty of BABYLON; which was in the interval to bring to concluſion that of NINYA, together with the kingdom of ASHUR or Aſſyria. This laſt power, after retaining its greatneſs for a few generations, was actually extinguiſhed at Niniveh by the united arms of the Babylonians and Medes, before the captivation of Judah. The Aſſyrian monarchy, ſo ſubverted, became almoſt entirely divided between the two conquerors; the former of which, retaining the Aſſyrian dependencies in the weſt, erected that authority, whoſe form and proportions, magnified and diſtorted through the miſty medium of the Greek and Latin writers, are moſt erroneouſly adumbrated in our popular compilations of ancient Aſiatic hiſtory, as *a ſecond Aſſyrian empire*; but which was, in fact, no other than the aggrandiſement of the dynaſty of BABYLON, upon the weſtern ruins of that of NINYA; a part of hiſtory that continues to be eſſentially perplexed, although the general outlines of it appear to be recoverable, without much difficulty, by an unprejudiced and diſtinct examination of the pretenſions of heathen hiſtory, and a fair and diligent collation of that hiſtory with the contemporary annals of the Hebrews.

* 2 Kings, xviii, xix. 2 Chron. xxxii. 1,-22. Iſaiah, xxxvi, xxxvii.; and Joſephus. *Ant. Jud.* L. x. c. 1, 2.

It now appears, from all that has been considered, 1st, That in the prophecy of Isaiah under our examination, the prophet connects his *prediction* with an *historical fact*, between which he institutes a comparison: 2dly, That the *prophetic* object is the *Assyrian* power, properly so called, or the dynasty of NINYA; and that the *historical* object is the *Egyptian* power, which had subdued and plundered Judea, in the reign of Rehoboam: 3dly, That therefore SISAC, (whom, according to Josephus, Herodotus calls *Sesostris*,) and not NECHO, was the object described to the king of Judah, as זבוב אשר בקצה יארי מצרים *the fly that was at* THE END *of the rivers of Egypt:* and 4thly, That the confusion of these distinct counterparts, and the loss of the comparison between them, has been entirely caused by the conversion of a כ into a ב, at some very ancient period of the Hebrew text.

The passage, restored according to the rule of this criticism, will therefore present the following *elliptical* form:

והיה כיום ההוא שרק יהוה לזבוב אשר בקצה יארי מצרים ולדבורה אשר בארץ אשור.

"*And it shall come to pass*, AS *in* THAT DAY, *Jehovah* DID *hist for the fly that was at* THE END *of the rivers of Egypt*, SO *for the bee that is in the land of* ASSYRIA."

The distribution of the figures זבוב and דבורה (which our version renders THE FLY and THE BEE) to the kings of *Egypt* and *Assyria*, may furnish us with matter for some supplemental remarks

on another occaſion. At preſent, I ſhall content myſelf, in cloſing theſe obſervations, by adducing a coincidence of learned opinions, which are in the higheſt degree important towards eſtabliſhing a ſynchronical arrangement of the principal events of ſacred and profane hiſtory.

I. The firſt opinion which I ſhall adduce is that of Sir William Jones, whoſe comprehenſive view of univerſal hiſtory has fixed him in the conviction, that SISAC, King of Egypt, of whom we have been diſcourſing, and SACYA, who diffuſed the influence of his religion from Egypt into India about a thouſand years before Chriſt, are ONE AND THE SAME INDIVIDUAL. "I hope" (ſays this great man) "to ſatisfy the public, as I have perfectly ſatisfied myſelf, that the practice of obſerving the ſtars began with the rudiments of civil ſociety, in the country of thoſe whom we call CHALDEANS; from which it was propagated into Egypt, India, Greece, Italy, and Scandinavia, before the reign of SISAC or SACYA, who by conqueſt ſpread a new religion and philoſophy from the Nile to the Ganges, ABOUT A THOUSAND YEARS BEFORE CHRIST."* That, "ſince the age of SISAC *perfectly agrees* with that of SACYA, we may form a plauſible conjecture that they were THE SAME PERSON, who travelled eaſtward from ETHIOPIA;"† "and either in perſon, or by a colony from Egypt, imported into India the mild hereſy of the ancient Bauddhas.‡"

* Jones's Works, Vol. I. p. 348. *Antiquity of the Indian Zodiac.*

† Ib. p. 42. Fourth An. Diſc. *on the Arabs.*

‡ Ib. p. 327. *Suppl. to Eſſay on Indian Chronology.*

The words, קצה יארי מצרים "THE END *of the rivers of Egypt*," have a most appropriate sense in the passage of Isaiah above examined. It has been observed, that this expression is equally applicable to either extremity of the Nile; both where it enters Egypt, and where it discharges itself into the sea. In the passage before us, it describes, very emphatically, the ETHIOPIAN extremity; from whence proceeded forth the great conqueror, who, having united under one crown the kingdoms of Ethiopia and Egypt, and having extended his conquests into Asia, appears to have spread the influence of his religion into Hindustan.

II. The second opinion which I shall adduce, is that held in common by many learned men, that SISAC is no other than the SESOSTRIS so variously and confusedly represented by the *later* writers of Greece.

Josephus has asserted, that Herodotus has fallen into an error with regard to this Prince.* "*Herodotus*," says he, "*has been mistaken in attributing to Sesostris the actions of Sisac.*" Τον των Αιγυπτιων βασιλεα Σεσακον· περι ὃ πλανηθεις Ηροδοτος τας πραξεις αυτω Σεσωςρι προσαπτει. And again, "*Herodotus, the Halicarnessean, commemorates* THIS *expedition* (of Sisac), *mistaking* ONLY *the name of the king; and also how, invading many different nations, he subdued Syria-Palestine, making himself master of the inhabitants without resistance. It is evident, that he here intends to relate the subjugation of our*

* *Antiq. Jud.* L. viii. c. 10. Sect 2, 3.

*nation by the Egyptian.* Μεμνηται δε ΤΑΥΤΗΣ της ςρατειας ϗ ὁ Αλικαρνεσσευς Ηροδοτος, περι μονον το τυ βασιλεως πλανηθεις ονομα, ϗ ὁτι αλλοις τε πολλοις επηλθεν εθνεσι ϗ την Παλαιςινην Συριαν εδυλωσαΐο, λαβων αμαχητι τυς ανθρωπυς τυς εν αυτη. Φανερον δ᾽οτι το ἡμετερον εθνος βυλεται δηλυν κεχειρωμενον ὑπο τυ Αιγυπ]ιυ.

Upon the authority of these passages in Josephus, Sir John Marsham affirmed, that SISAC and SESOSTRIS were THE SAME PERSON, and that they were recognized to be so in these very sentences by the Jewish historian himself.* His argument was learnedly and vigorously disputed by Perizonius; who contended, that Josephus does not affirm their identity, but only corrects an error in Herodotus, who had attributed to one prince, called Sesostris, the actions properly belonging to another, called Sisac.† But, although the first sentence may bear that interpretation, yet the second appears altogether to reject it; for it expressly acknowledges, that *the whole* of Herodotus's error consisted in a mistake of name—περι MONON πλανηθεις ονομα.‡ Accordingly, the arguments of Perizonius called forth a reply as vigorous as his own answer to Marsham; in which the learned replicant ably maintains his position, that SESOSTRIS is no other than SISAC—"*revera* SESOSTRIS *non alius est à* SCHISAKO:"§ fortifying himself, both by arguments of his own, and by the corroborative

* Canon Chron. Sec. 1. p. 22. Sec. xiv. p. 376, 8vo.

† *Origin. Ægyptiar.* c. viii.

‡ "De re, convenit Josepho cum Herodoto; de nomine levissima est criminatio." Marsham, p. 377, Sec. xiv.

§ Jameson, *Spicilegia Antiq. Ægypt.* c. xiii.

opinions of ſome of the moſt learned authorities. "Torniellum, Scaligerum, Carpentarium, Bochartum, Stillingfleetum, omnes in ea ſententia fuiſſe, quod Joſepho SESOSTRIS ſit SESACUS Roboami Æqualis."

But, without looking to this particular ground of controverſy, we are able to perceive, from quite another view of the queſtion, the exact identity of the two nominal perſonages, SESOSTRIS and SISAC, and of their great achievements; and alſo, their perfect agreement, in point of time and place, with the SACYA of Indian hiſtory. This point of view, (indicated by M. de la Nauze,*) calls our attention to the ſucceſſions of Egyptian kings, communicated by Herodotus upon the faith of Egyptian authority in his own time; in conſidering which we muſt be careful, not to let ourſelves be miſled by the fallacious comments of the Greeks themſelves, upon the order or periods of thoſe ſucceſſions. Some writers, faſcinated by the luxuriance of fabulous tradition, or jealous of the latitude furniſhed by fable for the erection of ſyſtems, are apt to exalt the authority of the current accounts of Seſoſtris, recorded by the later writers of antiquity, and eſpecially by Diodorus the Sicilian. But Herodotus, who was above 400 years more ancient than Diodorus; and who obtained his knowledge of Egyptian matters in Egypt long before the influence of thoſe revolutions which transferred the ſovereignty of Egypt, firſt from the Perſians to the Greeks, and afterwards from the Greeks to the Romans, (under whom it was when Diodorus compoſed his hiſtory) gives us a partial catalogue of ELEVEN Egyptian ſovereigns, in un-

* *Mem. des Inſcriptions, T.* xxix.

interrupted ſucceſſion, on which we are enabled to reaſon with far more ſatisfaction to the mind. The hiſtorian in this catalogue places Seſoſtris the *tenth prince*, in unbroken order, before Sethon, in whoſe reign he informs us SENNACHERIB invaded Paleſtine, and threatened the frontiers of Egypt.* Here we obtain a moſt important ſynchronical point; from which we are able to conduct a very ſteady compariſon, between the SISAC of the Hebrew hiſtory, and the SESOSTRIS of the Grecian. For, the period of the invaſion of Syria by Sennacherib being known; and eleven generations, incluſive, being given from Seſoſtris to that period; we can perceive, at the firſt ſight, an *high probability* that the age of SISAC and SESOSTRIS *may* be found to fall together; and that their reigns in Egypt, and their conqueſts in Aſia, *may* prove to be identically the ſame events. "Le *premier* des *dix rois* (ſays M. de la Nauze) eſt SESOSTRIS; le troiſième eſt Protée, contemporain d'Helene et de Pâris; le *dixieme* eſt Sabacon, dont les tems ſont connus: il régnoit ſept cens cinquante ans avant J. C. d'oû s'enſuivroit le régne de SESOSTRIS vers l'an 1000.—De la Chronologie *des dix rois* réſulte *l'identité de* SESOSTRIS *et de* SISAC," &c.†

We exerciſe no violence in giving this expoſition of the chronological canon of Egyptian kings from Seſoſtris to Sethon; and, indeed, the ſtatement of Herodotus is ſo ſimple and minute, that it would be impoſſible to miſrepreſent it in any part without detection. He firſt tells us, that from Menes to Mœris, the imme-

* L. ii. c. 141.

† *Mem. des Inſcript.* T. xxix. p. 70, 71.

diate predeceſſor of Seſoſtris, there were *three hundred and* THIRTY *kings*.* He next relates the ſucceſſion of ELEVEN kings, from Seſoſtris to Sethon, the contemporary of Sennacherib.† And then, reſuming the numbers, he ſtates the total ſum of Egyptian kings, from Menes to Sethon, to have been, *three hundred and* FORTY-ONE.‡ The manner in which M. Larcher would ſeparate Sethon from Anyſis, his immediate predeceſſor; foiſting in between them three hundred years;§ exhibits an inſtance of the moſt raſh and unwarrantable licentiouſneſs of criticiſm. He firſt imagines an *hiatus* to exiſt in the hiſtory, and he then fixes the place of that hiatus between Anyſis and Sethon; making the text to contradict the hiſtorian in a ſtatement, in which he had been particularly clear and minute. That learned commentator and tranſlator has, indeed, been ſeduced into this hypotheſis (to ſolve an imagined difficulty) by two confluent gloſſes which have manifeſtly lapſed into the text of Herodotus in this place. After mentioning the iſland in which Anyſis was concealed for fifty years, the preſent text reads: Ταυτην την νησον ουδεις προτερον εδυνασθη Αμυρταιου ευρειν; αλλα ετεα επι πλεω η πεντηκοσια ουκ οιοι τε ησαν αυτην ανευρειν οι προτεροι γενομενοι βασιλεες Αμυρταιου.‖ "*This iſland no one was able to diſcover before Amyrtæus;* BUT *the predeceſſors of Amyrtæus, during more than five hundred years, were not able to diſcover it.*"—"Hanc inſulam nemo ante Amyrtæum invenire potuit; SED ſeptingentis et amplius annis

* L. ii. c. 100.
† Ib. c. 102—141.
‡ Ib. c. 142.
§ *Hiſtoire d'Hérodote*, T. ii. p. 116, and note.
‖ L. ii. c. 140.

ſuperiores Amyrtæo reges nequierunt eam invenire."* How is it poſſible not to perceive, that theſe ſentences, conſidered *literally*, labour under ſome defect? that the ſecond is only a repetition of the idle tradition contained in the firſt; and that the word, αλλα—*but*—*ſed*—is totally alien from the ſenſe? Whereas, if we carry back thoſe lines to the margin from whence they have rambled, and ſo enable the ſentences which they have disjoined to recover their ancient connection, we ſhall perceive, that the exſcinded paſſage will have ſtood originally thus, as marginal ſcholia: (Σχολ.) Ταυτην την νησον ουδεις προτερον εδυνασθη Αμυρταιου εξευρειν. Αλλ. Ετεα επι πλεω η πεντηκοσια ουκ οιοι τε ησαν αυτην ανευρειν οι προτεροι γενομενοι βασιληες Αμυρταιου. (Scholium).—"*This iſland no one was able to diſcover before Amyrtæus.* Another. *The predeceſſors of Amyrtæus were not able to diſcover it during more than five hundred years.*" Thus the word αλλα, while it plainly ſhews itſelf to be out of place as a conjunction, betrays, at the ſame time, its real character, and diſcovers itſelf to be no other than a diſguiſed treſpaſſer from the margin, where its original form was αλλ. the very common abbreviation for αλλως, or αλλον, (ſc. σχολιον) where different ſcholia follow each other upon the ſame ſubject. Perizonius had already, in a general manner, declared his conviction of the depravity of this paſſage. "Videtur—potius *totum comma delendum*, quod faſtigioſæ eſt tautologiæ. Verba ſunt, ταυτη την νησον, &c. Quid diverſi hic in poſteriore commate dicitur? quid, quod in priore jam dictum non fuit, niſi unum illud, quod falſum eſt, de numero annorum? Quapropter ego quidem, ſi meo res arbitrio permitte-

* Weſſeling.

retur, totum hoc comma ineptæ tautologiæ, tanquam *ex* GLOSSEMATE *imperiti hominis ortum*, penitus expungerem."* Had he carried on his just suspicions to this full detection, I think he could hardly have failed of securing the assent of Wesseling; certainly he would have checked the indirect and hasty censure of Gronovius: neither of which commentators have in the least weakened his remark.

If we now compare this line of Egyptian succession from SESOSTRIS to the age of SENNACHERIB, as it is imparted by Herodotus, with the lines of succession in the princes of Judah and Samaria, between the invasions of SISAC and of SENNACHERIB, we shall be fully sensible how entirely devoid of sound foundation that hypothesis is, that supposes the age of Sesostris to be more ancient than that of Sesac, or indeed to be any other: for we shall find, that the number of the Hebrew princes, within the same interval of time, exceeds rather than falls short of that of the Egyptian.

| EGYPT. | ASSYRIA. | JUDAH. | SAMARIA. |
|---|---|---|---|
| | | 1. SOLOMON. | |
| 1. SESOSTRIS, or SESAC. | *Princes of* NINYA, OR NINUS. | 2. REHOBOAM. | 2. JEROBOAM. |
| 2. Phero. | | 3. Abijam. | |
| 3. PROTEUS. | | 4. Asa. | 3. Nadab. |
| | | | 4. Baasha. |
| | | | 5. Elah. |
| 4. Rhampsinites. | | | 6. Zimri. |

* *Origines Ægypt.* c. xi.

| Egypt. | Assyria. | Judah. | Samaria. |
|---|---|---|---|
| 5. Cheops. | | 5. Jehoshaphat. | 7. Omri. |
| | | | 8. Ahab. |
| | | | 9. Ahaziah. |
| 6. Chephren. | *Princes of* Ninya, or Ninus. | 6. Jehoram. | |
| | | 7. Ahaziah. | 10. Jehoram. |
| | | | 11. Jehu. |
| 7. Mucerinus. | | 8. Athaliah. | |
| | | 9. Jehoash. | 12. Jehoahaz. |
| 8. Asuchis. | | | 13. Jehoash. |
| | | 10. Amaziah. | 14. Jeroboam II. |
| 9. Anusis. | | 11. Uzziah, or Azariah. | 15. Zechariah. 16. Shallum. |
| | Pul. | | 17. Menahem. |
| 10. Sabaco. | | | 18. Pekahiah. |
| | Tiglath-Pil-Eser. | 12. Jotham. | 19. Pekah. |
| Anusis *restored.* | | 13. Ahaz. | |
| | Shalman-Eser. | | 20. Hosea. |
| 11. Sethon. | Sennacherib. | 14. Hezekiah. | |

Nor is this relative inequality of numbers any thing different from what we meet with in the ordinary course of history; thus, for example, between the periods of the Norman Conquest and of the accession of Henry the Fifth of England, (*i. e.* A. D. 1066, and 1413) the successions in England were 13; in France, 15; in Castille, 17; in the Western Empire, 22; and in the Eastern, 26.

From this summary representation we may therefore plainly

discern, that, "*about the thousandth year before our era*," which is the period assigned by Sir William Jones for the reign of SACYA in Egypt, (at which time we know that SISAC was in occupation of the throne of that country,) is likewise assignable, with solid support of reason, as the period of the reign of SESOSTRIS; who was the TENTH predecessor of that Egyptian king, whose borders were menaced by the forces of SENNACHERIB.

III. The third and last opinion that I have to adduce, and which forms a link of union between the two former, is that of Mr. Maurice; in which he affirms SESOSTRIS and SACYA to be *one and the same individual*. "The reign of SESOSTRIS," (says this elaborate writer) "known in India as a conqueror by the name of SACYA—forms a memorable epoch of magnificence and glory in the Egyptian history."* This great personage Mr. Maurice places "*about the* THOUSANDTH *year before Christ*;"† which, as we have seen, is also the time assigned by Sir William Jones to Sisac or Sacya; and likewise that which, as we learn from scripture, was the period of Sisac's reign in Egypt.

I am, however, under the necessity of noticing in this place (what I must consider to be) an inadvertency, on the part of the respectable and valuable writer whose opinion I have last adduced; an inadvertency, perhaps, inevitable in a work of so much intricacy, novelty, and labour, as his *History of Hindustan*. As it goes materially

* *Hist. of Hindustan*, Vol. II. p. 212.

† Ib. p. 214.

to disturb the present chronological argument, supported as it is by what I cannot but esteem one of the most valuable of the synchronisms established by Sir William Jones, I am under the necessity of pointing it out; and I have no doubt, that the excellent author will zealously obviate any difficulty, which it might oppose to an orderly approximation of the principal epochas of sacred and prophane history.

"The reign of SESOSTRIS," (says Mr. Maurice) "known in India by the name of SACYA, and supposed, with *much violation of just chronology, to be the* SESAC *of scripture*," &c.* Now, as Mr. Maurice professes, in the preface to his second volume, that "Sir William Jones has afforded him *the clue* which has directed his path"—and that "he has, in *no instance*, deviated from his honoured guide:" As Sir W. Jones affirms expressly, that "the age of SISAC *perfectly agrees with that of* SACYA;" yet Mr. Maurice's present text asserts, that Sisac cannot be made the same as Sesostris or Sacya, without "*much violation of just chronology;*" it is manifest that there is some sublatent error in this passage. And this is placed beyond all doubt, by the period which Mr. Maurice assigns to his Sesostris or Sacya, being *precisely the same* as that which Sir W. Jones assigns to his Sisac or Sacya, and which the scriptural annals appropriate to their Sisac, Sesac, or Shishac; namely, "*about the thousandth year before Christ.*" In assigning which period for the age of SACYA, Sir W. Jones subjoins this most wise remark, in which he will be cordially joined by all those who have *really*

* Ib. p. 212.

*examined*, without prejudice, and with ſome pains, the detail of the authorities on which ancient hiſtory and chronology depend: that "*whoever, in ſo early an age, expects a certain epoch, unqualified with* ABOUT, *or* NEARLY, *will be greatly diſappointed.*"*

As an overſight, or confuſion, in a point of comparative chronology ſo important as this to the great concern of conciliating ſacred and prophane hiſtory, cannot fail to impair, very materially, the benefits derivable to the cauſe of revelation from reſearches of this nature, I ſhall not deem it neceſſary to ſubjoin any apology for this remark to the patience of the reader, and ſtill leſs to the candour, learning, and piety of Mr. Maurice himſelf.

From the remarkable coincidence of theſe three opinions, joined to this other important conſideration, that ONLY ONE HUMAN SOVEREIGN OF EGYPT is recorded, by ſacred or prophane writers, to have EVER invaded Aſia with ſucceſs, and to have conquered Paleſtine, before Pharao Necho, or Necos, (as late as the reign of Joſiah;) much leſs to have done ſo "*about a thouſand years before Chriſt;*" the unprejudiced and reflecting reader cannot be at any loſs to perceive, that there exiſts a very powerful evidence of probability, that the perſonages diſtinguiſhed in the Hebrew, Egyptian, and Indian hiſtories, by the ſeveral names of SISAC, SESOSTRIS, and SACYA, were, in fact, but ONE AND THE SAME INDIVIDUAL.

* *Chronology of the Hindus.* Aſiatic Reſearches, Vol. II. p. 125.

A more full examination of this important ſubject cannot be permitted in the preſent diſcuſſion; it will therefore find its place in a future diſquiſition, when it is propoſed to urge another ſynchronical point, common to Hebrew and Egyptian hiſtory; and to defend the following opinion, as being that which, amidſt various conflicting hypotheſes, appears, to my beſt obſervation, to approach the neareſt to the *matter of fact*, which they all profeſſedly purſue:

That, the celebrated tradition preſerved by Joſephus* from Manetho, reſpecting what are vulgarly called *the Shepherd Kings*, though diſordered by ſome anachroniſms, contains THE COMPLEMENT *of the* EGYPTIAN HISTORY *of the* EXODE, *which the ſacred hiſtorian had left* INCOMPLETE—Moſes only bringing it down to the eſcape of the Hebrew people, and the deſtruction of the Egyptian armies, and there abruptly leaving it to purſue the hiſtory of his own nation; while this tradition continues it, from that "*Viſitation upon the Egyptian ſovereign*,"† to the conqueſt of the country by an Arabian invaſion, which preſently enſued:

That, the TIMÆUS of this tradition, is, in fact, no other than the PHARAO, or KING, whoſe army was engulphed in the Red Sea, and in whoſe perſon terminated THE FIRST EGYPTIAN MONAR-

* *Contra Apion*, L. I.

† Επι τουτου ὁ θεος αντεπνευσεν—or rather, επι τουτον, in the *accuſative*, as the verb ſeems to require: ſo, εμφυσησω επι σε. *Ezech.* xxi. 31. and εκφυσησω εφ'ὑμας. Ib. xxii. 21.—the king himſelf being *the object* of this adverſe ſpirit in the Almighty.

CHY;—an event of so prodigious a nature, that it should seem morally impossible for *every* vestige of it to be effaced from tradition; and accordingly, we find the memory of it preserved in one of the most ancient and authentic Egyptian traditions that has descended to us, and which bears a most surprising internal evidence of a direct relation to Egypt; commemorating the entire "ABSORPTION" of those *armies*; or, in words more peculiarly appropriate to Egypt, of "THE WHOLE MILITARY ORDER."—TO MAXIMON ΠΑΝ.

That the distracted and totally defenceless state of Egypt, at this dreadful crisis, was the true cause why the Arabian invaders were able to acquire possession of the country, αμαχητι, "*without resistance.*"

That the first Arabian prince, whom this tradition denominates SALATIS, or SILITIS (as it is written by Syncellus), was, in fact, the שליט SALIT, or שלטון SULT*aun*, of this new government; a title of authority, common to both the sister dialects of the Hebrew and the Arabic.*

Lastly, that the cruelty and depressive system of tyranny of *this*

* This title is the same that the Hebrew history gives to Joseph, when, by an extraordinary delegation of power on the part of the Egyptian sovereign to enable him to act with an energy suited to the emergency, he administered the public affairs of Egypt. "*And Joseph was the governour,* שליט SALIT, *over the land.*" "שליט, *penes quem summum imperium est.* Chald. שלטון, *Sultan.* LXX. Ιωσηφ δε ην ο ΑΡΧΩΝ της γης." Rosenmüller, *Schol.* in Gen. xlii. 6.

*prince, and his* FIVE *immediate ſucceſſors*—εξ εν αυτοις πρωτοι αρχονῆες—(in every reſpect congenial with that exerciſed by the ſame nation many ages after, when they invaded and ravaged Perſia) perſecuting the principal families—pulling down and *deſtroying the temples*—τα ἱερα των θεων κατεσκαψεν—*burning the cities*—τας πολεις ωμως ενεπρησαν—*and labouring, as it were, to eradicate Egypt itſelf*—ποθεντες αει μαλλον της Αιγυπτου εξαραι την ριζαν—that theſe perſecutions, as in other inſtances, among the revolutions of Aſia, occaſioned an entire and irrecoverable loſs of the moſt ancient records and authentic documents of Egypt; plunging the hiſtory of the country into inextricable darkneſs; and leaving only ſome ſcattered fragments to the precarious truſt of tradition, liable to the inaccuracies of memory, and to the poſitive infidelities of imagination.

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*ERRATUM.*

P. 282, l. 12, *For* "before the captivation," *read* "before the final captivation."

## *Account of* Zinge, *or Ethiopia; Extracted from the Geographical Persian Manuscript, intitled* هفت اقليم Heft Aklim,* *or the Seven Climates*---- *Translated by* W. Ouseley, *Esq.*

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بلاد الزنج والايتي و سيع است شمالي آن انصار مملكت
يمن است و جنوبش بيابانهاي باسكون وشرقيش و لايت نوبه
و غربيش مملكت حبشه و مردم ان ديار هرگز غمگين
نباشند چنانچه شيخ ابو سعيد ابو الخير اظهاري بدان
نموده ميگويد

بيت

بيغم دل كيست تا بدان مالم دست
بيغم دل زنكيان شوريده مست

و حكما سبب فرح آنجماعة را از ظهور كوكب سهيل يافته‌اند
كه آن هر شب بر ايشان طلوع ميكند و جميع زنكيان از
زنج ولد كوس ابن كنعان بن حام بوجود آمده‌اند و آنجماعة را

* For the use of a fine copy of this work, I am indebted to the Rev. Mr. Hindley of Manchester.

سباع الانس خوانند چه هرگاه بر دشمن خود ظفر یابند
گوشتش را بخورند و همچنین اگر از پادشاه خود برنجند
اورا بکشند و بخورند و با انکه طلا در ان دیار بسیار است
زیور و حلي خود از آهن سازند و گویند هرکه آهن باخود
داره شیطان بروي دست نیابد و شجاعتش افزون شود و گاو
آن دیار با اسپ تازي در کارزار برابري کند و غذاي
خود پیشتر از گوشت پیل و زرافه سازند گویند در آن
ولایة درختي است که اوراق انرا هرگاه در آب اندازند و
فیلان از آن آب بیاشامند چنان مست شوند که بسهولة آنهارا
صید کنند

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Zinge, or Ethiopia, is an extenſive region, chiefly bordered on the north by *Yemen* or Arabia, on the ſouth by the inhabited deſerts, on the eaſt by the land of Nubia, and on the weſt by *Habſheh* or Abyſſinia. The inhabitants of this country *(Zinge)* are never afflicted with ſadneſs or melancholy; on this ſubject, the Sheikh *Abu-al-Kheir-Azhari* has the following diſtich:

" *Who is the man without care or ſorrow (tell) that I may rub my*
" *hand to him.*
" *(Behold) the Zingians, without care or ſorrow, frolickſome with*
" *tipſineſs and mirth.*"

The philoſophers have diſcovered that the cauſe of this cheerfulneſs preceeds from the influence of the ſtar *Soheil* or *Canopus*; which riſes over them every night. All the Zingians are deſcended from

*Zinge*, the ſon of *Cuſh*, the ſon of *Canaan*, the ſon of *Ham*; and they are called "the *beaſts of human prey*, or the devourers of men; becauſe that whenever they overcome an enemy they eat his fleſh, and alſo, that when diſguſted with, or exaſperated againſt their king, they put him to death, and devour him. As gold abounds in this country, they make their ornaments and trinkets of iron; and they ſay, that over all thoſe who carry iron about them, the devil ſhall not have any power, and that it will augment their valour. For the purpoſes of war they value oxen as highly as Arabian horſes. Their diet chiefly conſiſts of the fleſh of elephants and *Ziraffahs*, (camelopards.*) It is ſaid, that in this country, there is a certain tree, of which, if the leaves be thrown into water, and if elephants drink of that water, they become ſo intoxicated as to be taken with facility.

See Oriental Collections, Vol. I, p. 377.

## *Mots d'ancien Egyptien qui ſe trouvent inſcrits ſur une Antique de bronze de la Collection du Rev. Thomas Coxe, et dont l'empreinte, ſe voit* Oriental Collections, Tome I, No. 4, p. 324---- *Expliqués par M. l'Abbé* Caperan.

D'après la table ci-jointe qui met ſous les yeux du lecteur l'Alphabet en entier de cette inſcription naturellement diviſée en 4 parties, nous allons donner : 1°. La ſimple lecture de tous les mots qui y entrent avec leur traduction en *françois*. 2°. Nous y joindrons un plein détail de la lecture de chacun de ces mots en particulier avec les preuves hiſtoriques du ſens qu'on doit y attacher.

On remarquera que l'empreinte de cette Antique, ſe préſentant ici à contre ſens, les mots, qui y ſont, doivent y être lus par le revers. De plus le premier mot eſt totalement dans une forme renverſée, puiſqu'il faut le lire en dedans tandis que les ſuivans ſe liſent tous en dehors.

### *Première Partie.*

Elle ſe trouve ſur le côté où ſont repréſentés ſept buſtes de perſonnages ailés.

*Lettres Simpl*

A.

B.

G.

D.

E. *bref*

Z *ou* S.

E *long*

*Quand elles sont*

T.

I.

K.

L.

M.

N.

*Quand elles so*

O.

P.

Q.

R.

S.

TH.

On lit au haut de l'Antique, formant un contour triangulaire ſur la droite en montant, ce qui ſuit.

1. Isvd, 2. Saithi, 3. nem, 4. Taneisis, 5. Noesi, 6. Apins ou Apies, 7. Athonsis, 8. Thauth,

Au milieu entre les Buſtes.

9. Judeioui Juoseiph, 10. Pharon,

Au bas ſous le Buſte du milieu.

11. Isathos, 12. Asoeth, 13. odaitsa.

TRADUCTION FRANÇOISE.

Louange à toutes les intelligences ou Noesi de Sais et de Tanis entre lesquelles ſont: Apis, Athene', Thoth, ou Mercure, le juif joseph, Pharaon, Sethos et Aseth.

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*Seconde Partie.*

Elle ſe voit ſur le même côté. Elle eſt compoſée de Monogrammes renfermés dans deux triangles au haut de l'Antique. Le Monogramme du milieu eſt double. C'eſt le premier qui ſe préſente dans la table, (Titre, *Monogrammes*) on y lit pio ou Phio, Pir ou Phir, la lettre T eſt l'attribut du dernier, ainſi que nous le verrons ci-après.

Celui du haut ſe lit HRS, celui à gauche donne THIPH, enfin le Monogramme à droite donne nph, moth et neith, ſuivant les différentes décompoſitions. Dans ces cinq mots abregés qui ſe préſentent dans cet ordre: PIO, PIR, HRS, THIPH, NPH, on y reconnôit les perſonnages ſuivans:

TRADUCTION.

1. Piioh, 2. Pire', 3. Horus, 4. Typhon, 5. et Nephte'. Cette derniere nommée aussi Muth et Neith.

Nous verrons bientôt que ces cinq noms sont ceux des noesi, ou jours ajoutés à la fin de l'année chez les Egyptiens que les Grecs nomment *Epagomenes*.

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*Troisiéme Partie.*

Elle se trouve sur l'autre côté à droite où sont représentés, en bas sept figures de personnages à tête de divers animaux. Les mots qui la composent y forment un grand contour triangulaire; ils se lisent en dehors sur la droite en montant :

1. Osirosis, 2. Trismesis, 3. Pan, 4. Tinedi, 5. nen, 6. taphononosis, 7. Tiosis, 8. Pacnopi, 9. gneiopi, 10. phonechepi.

TRADUCTION.

Osiris, Herme's-trismegiste, Pan, Nephte' et Typhon, Isis, Canope'. Princes Genies, chefs glorieux.

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*Quatriéme Partie.*

Ce sont les noms qui se lisent dans l'intérieur du grand contour triangulaire.

1. MENOI ou IMENOI, 2. SIRE'PIS, 3. DIABESIS, 4. PAMOCHEIS KOMIRI, 5. INAEPHIS, 6. MEPHOESIS, 7. CHOEMEPHOTHASIS, 8. SENPNII, 9. SHEOTH, 10. NEN MEPHIS.

TRADUCTION.

1. ME'NES, 2. SERAPIS, 3. DIABE'S ou LACHARIS, 4. AMACUS MONCHIRI ou KOMIRI, 5. ANOYPHES, 6. MEMOPHIS ou AMÉPHIS, 7. COMOEPTA, Sages de Xoïs et de MEMPHIS.

---

*Développement de la lecture de tous ces mots avec les preuves du sens qu'on doit y attacher.*

*Premiere Partie.*

1. PASI ou PHASI. Ce premier mot qui est renversé, offre pour premiere lettre une figure qui est la forme grossière et quarrée de l'ancien P des Grecs surmonté de leur Εψιλον majuscule, qui, dans les anciens alphabets orientaux, est le même que le HE. Pour se former une idée de cette lettre, qu'on place sur notre I majuscule la lettre E, dans cette direction ꟷ et qu'on suppose que ces deux caracteres se joignent et se penêtrent, la lettre I est le pied du P et la lettre E, faisant pour H, forma tous les P et PH de ce genre qu'on rémarque dans l'alphabet ci-joint. De là le Φ des Grecs, &c. La seconde lettre est A; sa forme approche de celle de l'alphabet Copte. La troisiême est aussi conforme à celle du même alphabet. La quatriême I, est généralement connue. Dans *PASI*, P est l'article

Egyptien. Ash en Copte signifie *quantité*. C'est de *P* article et de ASH Copte que s'est formé le mot Πας en Grec signifiant *tout*. Au datif plurier PASI. L'ancien Egyptien tient beaucoup du Grec et de l'Hébreu.

2. SAITHI. La premiere lettre de ce mot est nommée SO en Copte. On voit par sa forme qu'elle a été entée à la place du ZAIN des Anciens. En Hébreu et en Samaritain le ZAIN présente la forme de la dague qu'on portoit à la ceinture, et l'on voit de même que la forme de cette lettre, est ici celle d'une dague. La poignée en est très visible. Les autres lettres ne forment aucune difficulté. L'alphabet les donne naturellement.

SAITHI. Autrement SAIS est le nom du 6e Nôme ou de la sixiéme Préfecture d'Egypte. On y rendoit un culte particulier à Minerve, qui, chez les Egyptiens, est la même que Venus et Isis. (Œdipus Kircher. Tom. I. Page 20.) (Mont-faucon. Tom. II. Chap. 11.)

SAIS est nommée *shooe* en Copte, ζεος *seos* ou ξεος *xeos* en Grec. On dit *Nôme Saïtique*.

3. NM. Autrement NEM. (Voyez l'alphabet. Titre des lettres composées.) *Nem* est la conjonction *et* chez les Coptes.

4. TANEISIS, ou TANIESIS. La premiere lettre est T. (Voyez l'alphabet.) Sa forme approche du TEITH des Samaritains. La seconde est A. La troisième est ici N parce que cette lettre, qui est pour ETA et pour NU comme dans le Copte, demande d'être considérée ici comme

consonne. (Voyez l'alphabet.) La quatrième est IE, ou EI, (Titre des lettres composées.) La cinquième, sixième, et septième se lit SIS, (ibidem.) La première de ces formes est le σιγμα, ainsi que la dernière. Quant à la seconde, elle est censée la lettre I ondulée et prenant la forme des deux SIGMAS entre lesquels elle se trouve.

TANIS étoit anciennement une ville à l'embouchure du Nil. Il en est fait mention dans le Pseaume 77 en ces termes : *in campo Taneos*, (Vulgate. Vers. 15.) en Hébreu צען TSAN, ainsi que dans Ezéchiel, Chap. 30, Vers. 18. Mais elle y est sous le nom de * תהפנהס TEPHENES ou TAPHINIS, seconde lecture qui a pu venir de la lettre double IE prise pour PH en vertu de quoi on aura lu TANPHES et ensuite TAPHNIS. Jules Africain, et Eusebe, d'après Manéthon, nous ont transmis deux dynasties d'anciens Rois d'Egypte sous le nom de dynastie des Tanites. C'est le nom du 8e Nôme d'Egypte. En Latin *præfectura Tanitica* (*Œdipus*, Kircher.)

5. NOIESI ou NOESI. La premiere est une des formes du νυ. La seconde est O. La troisième EI ou IE. La quatrième est un composé du σιγμα et de l'ιοτα (Voyez l'alphabet. Titre des lettres composées.)

NOEISI est au datif plurier comme PASI. Il tient au Grec νυς *pensée*, *intelligence* et celui-ci à l'Hébreu נחש NE's *serpent*, *augure*, *intelligence*. Les Egyptiens appellent NOESI ou NISI, dit Kircher, les cinq

* תהפנהס TEPHNES. On voit clairement que ce mot n'est point Hébreu. Les ה servent ici de voyelles indiquant la lecture du mot Egyptien, tel qu'on le prononçoit du tems d'Ezéchiel.

jours ajoutés à la fin de l'année, nommés en Grec *Epagomènes*. Ils portent ce nom, parce quils ſont dédiés à autant d'intelligences qui ſe nomment en Copte: Osouris, Isis, Neouphte Touphoeous et Apophras. On trouve les Monogrammes de ces cinq jours ſur le même côté de l'Antique. Nous les expliquerons ci-après. On voit auſſi que ce même nom de Noeisi convient parfaitement aux ſept Buſtes ailés qui ſont repréſentés ſur ce même côté.

6. *Apins, Apies, ou Apis. La premiere lettre eſt A. La ſeconde eſt une des formes du P, ſemblable à celui des Arméniens. La troiſième I. La quatrième ⲛⲩ ou † ⲉⲧⲁ. La cinquième la lettre so.

Apis ou Se'rapis, à tête de Bœuf, eſt principalement affecté au ſecond Nôme appellé Phtenuti, ou le *Dieu des Dieux*, ſuivant Diodore, Apulée, et Ammien-Marcellin. Apis étoit le plus grand des Dieux des Egyptiens. (Œdipus Kircher. Tome I. Page 17.) Il eſt l'emblême du ſoleil qui fertiliſe les campagnes. Je le crois ici particulierement repreſenté par le Buſte ailé qui porte l'attribut dont on voit la figure dans la Table (Art. *Apis.)* La ligne tranſverſale de cette figure avec ſes deux pointes eſt propre à déſigner les cornes du Bœuf ou les rayons ſolaires. Hérodote, Pline, et Diodore préſentent Apis ſous la figure d'un Bœuf avec le T au devant de la tête, et les cornes de la lune, ce qui répond exactement à la figure ci-deſſus. Nous trouvons le même T pour attribut de Pire' dans les Monogrammes des cinq jours ajoutés. Pire' eſt le même que Apis. C'eſt le Soleil,

* Apins. Ce mot vient de l'Hébreu אפן Apen, *Roue, tems, méſure révolution ſolaire.*

† On remarquera que la forme de cette lettre approche de l'ⲏⲧⲁ minuſcule des Grecs, dont le majuſcule eſt H.

ainſi que nous le verrons ci-après. Jablonski (Page 61, II. Part.) dit expreſſément que le Bœuf APIS étoit conſacré au Soleil et à la Lune. Comme il ſe trouve d'ailleurs confondu avec AOSIRIS. On peut dire en général qu'il fut conſacré à la lumiere.

Je ne donne aucune explication des lettres qui accompagnent les Buſtes, parce qu'elles ne préſentent que des abrégés dont il eſt preſque impoſſible de ſe former aucune idée.

7. ATHONSIS, où ATHOESIS, ATHENE'. La premiere lettre eſt αλφα la ſeconde eſt une des formes du θητα, même chez les Coptes et les Samaritains. Il n'y a d'autre différence, ſi ce n'eſt qu'ici la Tranſverſale eſt une ligne courbe qui ſe trouve droite chez-ceux-ci. La troiſième eſt O. La quatrième N. Les trois autres ſe liſent SIS.

* ATHONSIS ou ATHENE' eſt le nom de Minerve chez les Grecs. Elle étoit principalement invoquée ſous ce nom à Athènes qui en a pris ſon nom. Il eſt parlé d'ATHENE' dans le ſecond fragment de Sanchoniaton. Mr. Court de Gébelin, qui l'explique dans ſon volume des Allégories Orientales, y a vu l'emblême de la Lune. Athené ſe reconnoît dans le Buſte à droite, au haut de la médaille qui a pour attribut la figure dont la repréſentation ſe trouve dans la Table ci jointe, au-deſſous de celui d'Apis. C'eſt celle d'une demi-lune. Au reſte APIS et ATHENE' ſont les mêmes que ISIS et OSIRIS, *le ſoleil et la lune.*

* ATHONSIS vient de l'Hébreu אטון *Atoun, Etoffe d'Egypte,* d'où le Grec οθονιον *Drap, linceul,* αθηνη Minerve, celle qui a la premiere ourdi la toile.

8. Thauth ou thoth. On voit dans la Table comment ce mot est écrit chez les Coptes. Ils le lisent Tauti. (Voyez l'Œdipe de Kircher.)

Thoth est le même que Mercure. La premiere lettre de ce mot est le Th ainsi que la derniere; mais celle-ci a une voyelle attachée qui est la voyelle *U*. On connôit la seconde qui est l'αλφα de la lecture thauth.

Thoth ou Mercure est très-connu chez les Egyptiens. Son emblême ou attribut, est le caducée ou la lettre thau T. C'est l'attribut du second personnage qui est au dessous d'Athené. Le mot thau tient à l'Hébreu תאה thae, *tracer*, et את ath *signe*. Mot à mot *tracer des signes*. De là thoth considéré non seulement comme l'Inventeur des lettres ou signes; mais aussi comme celui de l'Astronomie et du Calendrier, qui est principalement fondé sur le tems que le soleil met à parcourir les douze signes du Zodiaque. On rémarquera que les autres Bustes ne portent aucun attribut. Aussi ne sont-ce, à proprement parler, que des Princes dêifiés, dont la mémoire s'est conservée en recommendation parmi les Egyptiens.

*(To be continued.)*

## *Account of a large and valuable Collection of Oriental Manuſcripts, brought from Surat by* SAMUEL GUISE, *Eſq. and now to be ſold.*

Of this collection, however rich in Arabick and Perſian works of merit, the chief value conſiſts in the numerous *Zend* and *Pehlavi* manuſcripts, treating of the ancient religion and hiſtory of the Parſees, or diſciples of the celebrated Zoroaſter, many of which were purchaſed, at a very conſiderable expence, from the widow of *Darab*, who had been, in the ſtudy of thoſe languages, the preceptor of M. Anquetil du Perron; and ſome of the manuſcripts are ſuch as this inquiſitive Frenchman found it either impoſſible or very difficult to procure.

Before we give a more particular account of theſe rare books, we ſhall mention the moſt curious and valuable among the Arabick and Perſian manuſcripts, which amount in number to ſeventy-ſeven.

The *Shah Nameh*, شاه نامه or hiſtorical romance of the ancient Perſian kings and warriors—compoſed by the celebrated *Ferduſi*, فردوسي the Homer of Perſia, in the tenth and eleventh centuries

of the Chriſtian æra. This poem conſiſts of above 60,000 couplets; and the praiſes of it which occur in the works of Sir William Jones, d'Herbelot, &c. are ſufficient evidences of its merit.

The *Divan of Hafiz*, ديوان حافظ or the poems of *Hafiz*, the Anacreon of Perſia; the beauties of which it is unneceſſary here to ſpeak of, as every Orientaliſt muſt be ſufficiently acquainted with them. The *Shah Nameh*, and the *Divan of Hafiz*, may be eſteemed two of the chief claſſicks of the Perſian language.

A very curious commentary on the Koran, in Arabick, by كواشي *Kouaſhy*, in two volumes.

A volume of Arabick حديث *Hadith*, or traditions reſpecting Mohammed, his laws, religion, &c.

The *Divan Peizvn*, ديوان پيزن or odes and elegies by *Peizun*, a very ingenious Perſian poet.

The *Tohfut al Ahrar*, تحفت الاحرار a celebrated poem by *Jami*, جامى of whom an account may be found in the *Anthologia Perſica*.

The *Shah wa Guda*, شاه و گدا *the King and the Poor man*. An intereſting poem, very popular among the Perſians.

A *Beyaz*, بياض or miſcellaneous volume of hiſtorical anecdotes and ſtories, extracted from various Perſian manuſcripts.

Another *Beyaz*, containing miſcellaneous poems in Perſian.

The *Ajaib al Tejouid*, عجايب التجويد a very curious work, in nineteen chapters, on arithmetick, letters, &c. bound in the ſame volume with ſome poetical fragments.

A treatiſe, in Perſian, on phyſicks, air, medicine, &c.

Two تفسير *Tufseers*, or commentaries on the *Koran*, in Arabick.

Memoirs of *Eradut Khan*, رساله ارادت خان a very curious work on Indian hiſtory; tranſlated by Jonathan Scott, Eſq.

The *Divan of Hozein*, ديوان حزين poems by *Mohammed Ali Hozein*, a Perſian of diſtinction who fled from Isfahan during the troubles occaſioned by Nadir Shah, and died in retirement at Benares about twenty years ago, highly eſteemed as a good poet and a virtuous man.

*Divan Aboſon*, ديوان احسن odes by *Aboſon*, in the ſame volume with the *Neirung Iſhk*, نيرنگ عشق the Faſcinations of Love, a Perſian poem.

Three volumes, in Arabick, on Mohammedan law.

A very curious commentary, or شرح on the poems of Nizami, نظامي one of the moſt celebrated of the Perſian poets. This commentary is principally in explanation of Nizami's *Mukhzen al Iſrar:*

مخزن الاسرار or "Treasury of Secrets," a very obscure and metaphysical poem.

*Insha-i-Yousufi*, انشاء يوسفي formulary of letter-writing, to all ranks of people, and on every subject, in Persian.

A volume, containing a Turkish translation of the *Akayed*, عقايد or Fundamental Articles of Faith; some miscellaneous verses of *Hafiz;* Turkish poets; and an imperfect tract on religion.

The *Zerdusht Nameh*, زردشت نامه or History of *Zerdusht*, (whom the Greeks call Zoroaster) in verse; compiled from the Parsi traditions.

*Saum Nameh*, سام نامه or History of *Saum*, one of the most ancient and celebrated of the Persian Heroes: in verse.

*Lohorasp Nameh*, لهراسپ نامه or History (in verse) of Lohorasp, one of the Persian kings of the *Caianian* or second Dynasty. This appears to be principally borrowed from the Shah Nameh.

The *Tarikh Shah Jehani*, تاريخ شاهجهانى or Annals of the Emperor *Shah Jehan*, by *Mohammed Ameen ben Mohammed Alhosein Fazouni;* in Persian.

The *Matloub Nesaieb*, متلوب نسايب a treatise, in Arabick, on geometry.

The *Borhan Kattea*, برهان قاطع a moſt excellent and very rare Perſian dictionary, in which the words of the celebrated lexicon, intitled Ferhung Jehangeeri, فرهنگ جهانگيري are arranged under a more convenient form.

A large and very finely written manuſcript, containing the *Riſalehs*, or proſe eſſays; the *Guliſtan*, Boſtan, elegies, Divan or ſonnets, ſhort poems, &c. of the celebrated سعدي *Sadi* of *Shiraz*.

The poems, or *Divan* of Shems Addien Tabrizi, ديوان شمس الدين تبريزي with the odes of *Helali*, هلالي another Perſian poet, written in the margin.

A large and finely written manuſcript, containing the *Heft Behiſht*, هفت بهشت or ſeven Paradiſes; a much admired poem by *Emir Khoſru* امير خسرو of Delhi.

A handſome copy of the Koran, in Arabick.

The Goſpel of St. Mathew, in Perſian.

With ſeveral other curious manuſcripts on the laws, religion, philoſophy, ſciences, &c. of the Mohammedans. We ſhall, in the next Number, deſcribe the Sanſcrit, Zend and Pehlavi books, as well as ſome in modern Perſian, treating of the religion of the ancient fire-worſhippers.

[*To be continued.*]

## *Turkiſh Sonnet by* Fazouli.

فضولي

---

اي وجود كاملكر اسراري حكمت مصدري
مصدري ذاتك سنك شيا صفاتك مظهري

مظهري هر حكمت سن سن كه كلكر قدرتك
صفحه اناك كه نقش ايتمش خطوط اختري

اختري سعود اولان اولدركه طبع پاكنك
قابل فيض اوله لطفكدن صفاي جوهري

جوهري معيوب اولان ناقص بنم كيم متّصل
ساده در خطك خيالندن ضميرم دفتري

دفتري عالمك خطر خطادندر سياه
قان دوكر چشمم خيال ايتدى كچه هول محشري

محشري اشكم ديرور سيلابه كه روز جزا
اولمسه مقبول در كاهكر سرشكم كوهري

كوهري در عشق تخريل فضولي آب چشم
ليك بر كوهر كه لطف حق اكادر مشتري

## *Persian Sonnet by* SHEFALI.

شغالي

---

سرخوش از خون جگر چون شعله رقصیدن خوشست
در میان خاک خون مستانه غلطیدن خوشست

تابکي کشتي چمن دزدیده کردن چون صبا
گل بتکلیف رضاي باغبان چیدن خوشست

برسرخش نخستین نااید قاپم مباش
صلح کردن ازبراي تازه رنجیدن خوشست

میتوان خندید بیدردانه همچون صبح لیک
درمیان گریه همچون زخم خندیدن خوشست

من که غیرت میبرم از دیده چونش بنگرم
گر نباشد پاي اشک در میان دیدن خوشست

داد خواهي آب روي عشقه میریزد ولي
مشت خواهي بر جبین شکوه مالیدن خوشست

شکوه ناک از ناتوانیها شغالي نیستیم
درجهان هم دوش بیک اشک گردیدن خوشست

## *Miſcellaneous Plate.*

No. I. Copied from a painting of the ſame ſize in the *Viraf Nameh*, a Perſian manuſcript, brought from Surat by S. Guiſe, Eſq. and of which the reader will find an account in our next number. This picture repreſents, according to the marginal explanation,

روان زن که فرمان شوهر نبرده

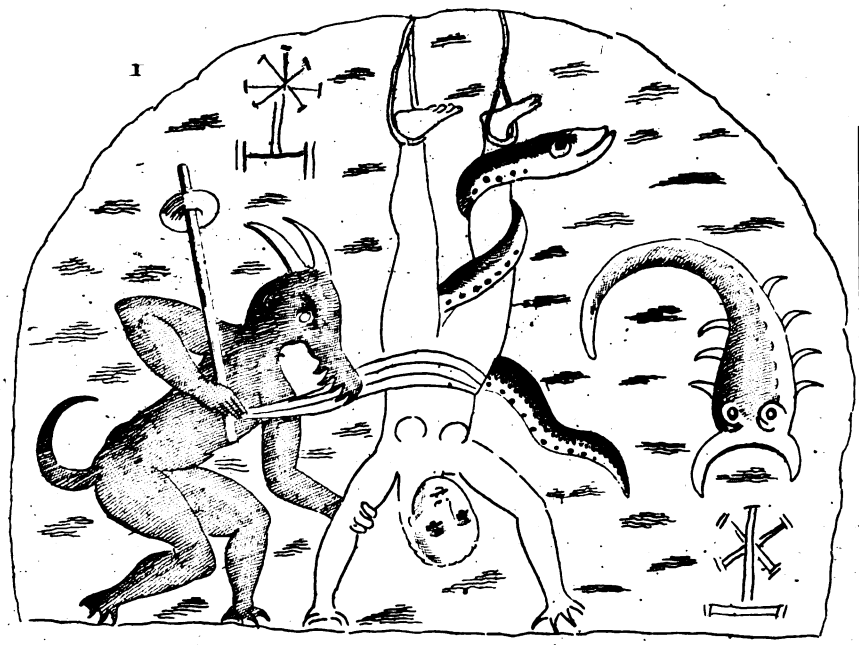
"the ſoul of a woman who was diſobedient to her huſband," ſuffering due puniſhment in the infernal regions of the Parſees.

— II. A modern ſilver coin, of the thickneſs of a crown-piece, brought from the Eaſt-Indies.

— III. *Fac-Simile* of the firſt four lines of the *Niaeſch-Ieſcht*, an octavo manuſcript in Mr. Guiſe's collection; and marked in Perſian, نیایش یشت در زبان هندوي *Neiaſh-Ieſcht* in the Hindoo language.

— IV. *Fac-Simile* of three lines, from a very fine copy of the *Viſpered Sadé*, in Pehlavi, from the ſame collection; tranſcribed A. D. 1750.

1



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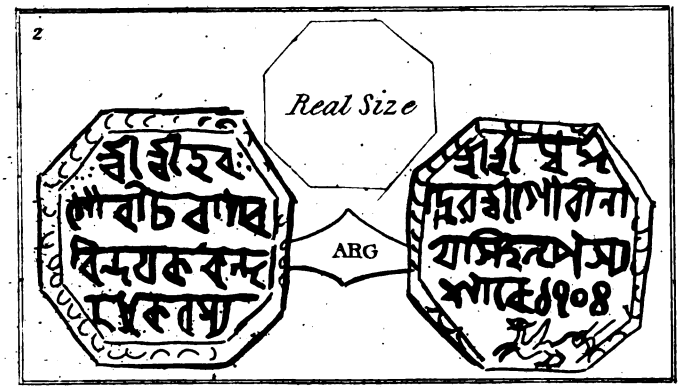


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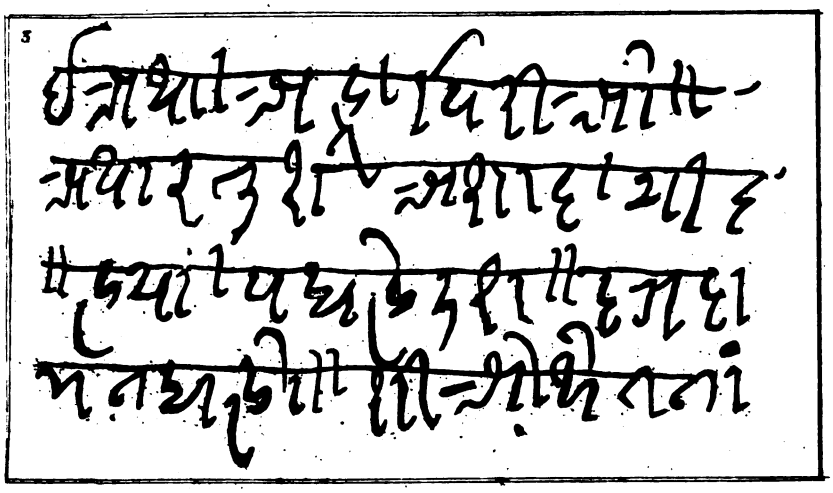

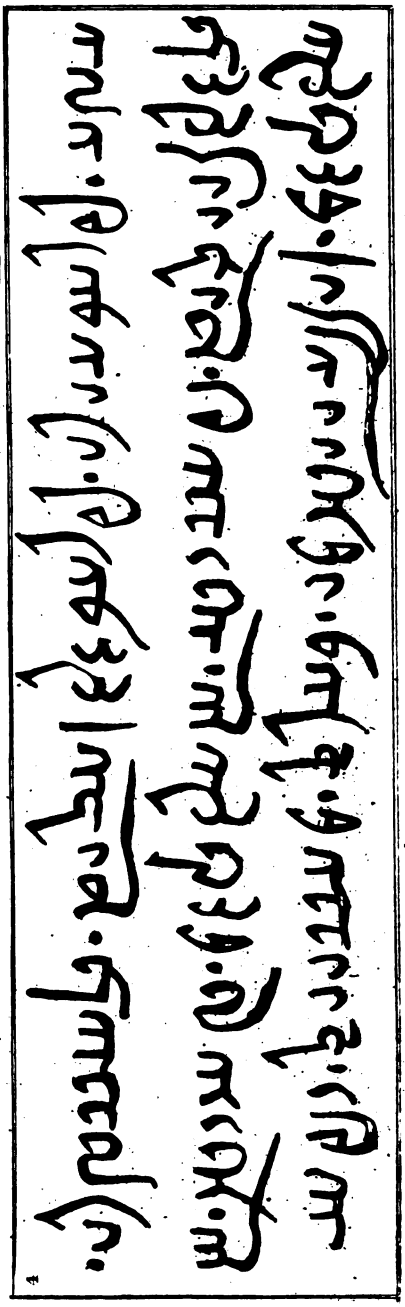

MISCELLANEOUS PLATE

## *Queries, Notices, Anſwers, &c.*

TO THE EDITOR OF THE ORIENTAL COLLECTIONS.

SIR,

A very ingenious French traveller, the Sieur Daulier Des Landes, in his *Beautez de la Perſe*, page 55, ſpeaking of the ruins of Perſepolis, informs us, that *Pietro della Valle*, who had ſeen them when much more perfect than in his time, cauſed drawings to be made of them by a painter who followed him every where.* No engravings have appeared from theſe drawings: permit me to inquire, whether there is any clue by means of which they might be recovered?

I am,

Sir, &c.

A. B.

---

IN anſwer to the Query of D. H. (ſee the laſt Number, p. 198) on the ſubject of the firſt introduction of coffee to general uſe

* Pietro della Valle qui l'a veu bien plus entier qu'il n'eſt à preſent, là fort bien deſcrit, & même l'avoit fait deſſiner par un peintre qui le ſuivoit par tout, &c.

amongſt the Aſiaticks, the Editor offers the following extract from a Perſian manuſcript, entitled the *Heft-Aklim*, or a Deſcription of the Seven Climates of the World. The author, in his account of *Yemen* or Arabia, enumerates ſeveral of the chief towns, and adds,

و دیگري مخا است که در تمام یمن بندري بدان لطافت نیست
و قبر شیخ شادبي که قهوه خوردن از اختراعات اوست در مخا
واقع است

"And another (place) is Mokha, than which in all Yemen "there is not a finer port or harbour. And the tomb of *Sheikh* "*Shadebi*, who introduced the cuſtom of drinking coffee, is ſituated "at Mokha."——

The Editor has endeavoured, hitherto in vain, to diſcover the time when this Sheikh flouriſhed.

THE

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VOL. II. No. IV.

# ORIENTAL COLLECTIONS.

1798.

## *The Oriental Emigration of the Hibernian Druids proved from their Knowledge in Aſtronomy, collated with that of the Indians and Chaldeans—From Fragments of Iriſh MSS.*

*By Lieutenant-General* VALLANCEY, L. L. D. F. R. S. M. R. I. A. *&c.*

----*Continued from* No. III. *p.* 227.

THE number 3, and its multiples, were myſterious. Veeſhnaſa, the Apollo of the Brahmins, paſt 9 incarnations; the ſacred conch muſt have 9 valves or foldings; the univerſe is renewed every 72[4] yoog. The muſes, ſacred to Apollo, were nine in number; Varro ſays, they were originally but 3. Lil. Gyraldus, from Muſ. ſays

they exiſted long before Jupiter, and were the daughters of Cœlum, which ſhews their cyclic origin. The war of the two principles, good and bad, was to laſt 9000 years: according to the Magi. The annus magnus of the Sabians was 9000 years: according to others, 18000; and to others, 36000. The ancients regulated a multitude of acts by the period of 9 days, and 9 years. The war of the Titans, againſt Jupiter, laſted 9 years. Jupiter viſited Minos every 9th year. The famous Grecian feſtival, celebrated among the Bœotians in honour of Apollo, called Daphnephoria, was at the end of every 9 years, according to Pauſanias. But the firſt element of this ſyſtem was 3. It is obſerved by Arithmeticians (ſays Hume) that the products of 9 compoſe always either 9, or ſome leſſer products of 9, if you add together all the characters of which any of the former products is compoſed: thus of 18, 27, 36, which are products of 9, you make 9 by adding 1 to 8, 2 to 7, 3 to 6. Thus 369 is a product of 9; and if you add 3, 6, and 9, you make 18, a leſſer product of 9.

## STONEHENGE.

The Saxon Chronicle ſays, that this ſtupendous temple was built by Iriſhmen, alluding to its having been erected by thoſe Druids, or Iriſh, that inhabited Britain before the arrival of the Gomerians: for, as that great Welſh Antiquary, *Lhwyd*, obſerves, "It is manifeſt that the ancient inhabitants of Ireland muſt have been the inhabitants of Wales, when the many names of rivers and mountains throughout that country were given; for they are identically Iriſh, and not Welſh—for inſtance, *uiſce*, water, (among many others), whence ſo many rivers in Britain are named: and having

" looked for it in vain in the Leogrian Britiſh, ſtill retained in " Cornwall and Baſſe-Bretagne; and reflecting, that it was *impoſ-* " *ſible*, had it been once in the Britiſh, that both they and we " ſhould loſe a word of ſo common an uſe, and ſo neceſſary a ſig- " nification; I could find no room to doubt that the old Iriſh have " formerly lived all over this kingdom, and that our anceſtors " forced them to Ireland." And in a letter to Mr. Rowland, author of *Mona Antiqua*, Mr. Lhwyd farther ſays, " It ſeems to me, that " the Iriſh have, in a great meaſure, kept up two languages, the " ancient Britiſh, and the old Spaniſh, which a colony of them " brought from Spain; for that there came a Spaniſh colony into " Ireland, is *very manifeſt*, from a compariſon of the Iriſh tongue " with the modern Spaniſh, but eſpecially with the Cantabrian or " Baſque; and this ſhould engage us to have more regard than we " uſually have for ſuch of their hiſtories as we call fabulous." This is the obſervation of a learned Welſhman, who ſtudied the language of the Iriſh, formed dictionaries of the Iriſh, Welſh, Corniſh, and Breton languages, and thence forms the above concluſion, contrary to the wiſh and ſentiments of his countrymen.

The word *uiſke* is of pure Phœnician origin, השקה *hiſka*, to drink, to water, to moiſten. Thou ſhall make them *(hiſka)* drink of the river of thy pleaſures. Pſal. 86, 9. Hence it is that Strabo calls Ireland, Britiſh Ierna; and Ariſtotle confirms, that the Phœnicians were the firſt who diſcovered Ireland, when they ſailed from Britain.

The ancient name of this monument, Dr. Stukeley ſays, was

*Choir Gaur*, which he tranſlates from the old Britiſh, contrary to the ſenſe of Mr. Lhwyd, the great cathedral, or grand choir. Now the words Cear and *Cearo*, are Druidical names of the *Sun* in Iriſh. Cearo, anim an Dagh-dae; Cearo, the name of *Dagh-dae*. (Cormac) the *Dagh-dae rath*, of the burnt chariot of the Brahmins: poetical names of the Sun, in Iriſh and Sanſcrit. The Phœnicians had a temple, *Beth-Car*, (1 Sam. 7, 11.) which Halloway derives from *Cor*, the celeſtial revolver. Bhaſ-cara is one of the Sanſcrit names of the Sun. (See Beis, a cycle, Art. 2.) חרע *chara*, aſtatus callidus.

*Goor* is uſed in Iriſh to expreſs the heat and ſplendor of that planet. We have alſo a ſmall *Choir Gaur*, at *Lough Gour*, in the county of Limerick. גרר Ch. *garr*, adurere. Theſe evidences appear ſo ſtrong to me, that I cannot avoid claiming the honour of this temple for the Hibernian Druids, who differed from the Britiſh Druids in almoſt every particular.

## ROLLDRICH.

The circular temple next in fame and magnitude to Stonehenge, is near Chipping Norton, in Oxfordſhire. Stukeley ſays, it is written Rollendrich in Doomſday book; but contends it ſhould be written Rhol-drwgg, which means the Druid's wheel or circle; that there ſeems to have been originally 60 ſtones, though at preſent there are but 22 ſtanding.

In Art. 17, we have ſhewn that *Drach* and *Draoch* ſignify a

cycle, and correſponding to the Chaldee *Dor* and *Darak*: and as the Iriſh word *real* ſignifies a planet, a ſtar, from the Chaldee רעל *rahal*, tremere, as in the Hebrew, כוכב *Cocab*, a ſtar, is ſo named from an Arabic verb, ſignifying to ſparkle;* whence, ſays Parkhurſt, *cocab* expreſſes the flux, or ſtream of light from the body of the ſtar; and in the Arabic, *al real*, ſtellæ quædam (Caſtellus), ſome ſtars, but the lexiconiſts know not which, becauſe the word ſignifies a ſtar in general; ſo I am inclined to think that this temple was alſo built by the Hibernian Druids, when in Britain; that they named it *Reall-draoch*, that is, the zodiac; and that, like *Ana-mor*, it contained originally but 48 ſtones, the number of the old conſtellations.

## ABERY.

In the firſt article, I have ventured to give my opinion, that this temple was an *obſervatory* of the Druids, ſo named from the Iriſh *Obair*; Ch. חבר *hober*, an obſerver of the revolutions, *(bar)* of the ſtars. Obſervator et contemplator Syderum. (Buxt.) *Obar-dun*, (in Chaldee *hober-don*) the hill of obſervation, would be readily turned to *Overton*, the name of the hill at the extremity of the temple; and the other name of this hill, *Hack-pen*, may be readily derived from the Iriſh *Eag-pinn*, that is, the *pinn* or hill of meditation. Ch. הגה פנה *hega-pinna*, from *naga*, the Iriſh *eag-gnaiſe*, a philoſopher, literally wiſe as *Goneſa*, the goddeſs of wiſdom of the Brahmins, of which more in its place.

This temple is environed with a circular rampart of earth, like the raths of Ireland. (See. Art. 20.) The diameter is 1400 feet, the

* كوكب Res quævis micans micuit. Stella. Gol. Whence Ceacht, a ſtar, in Iriſh.

circumference 4800, and the area inclofed 22 acres. The firft circle of ftones within this area is 1300 feet diameter, and confifts of 100 ftones, from 15 to 17 feet fquare, reduced in 1722 to 40, of which only 17 were ftanding, and about 43 feet afunder, meafuring from the center of each ftone. Dr. Stukeley calculated the total number of ftones employed to form this ftupendous work, with its avenues and Overton temple, at 650. He fuppofes that altogether, when entire, it reprefented the Deity by a *ferpent* and *circle:* the former reprefented by the two avenues, Overton temple being its head: the latter by the great works with the vallum at Abury.

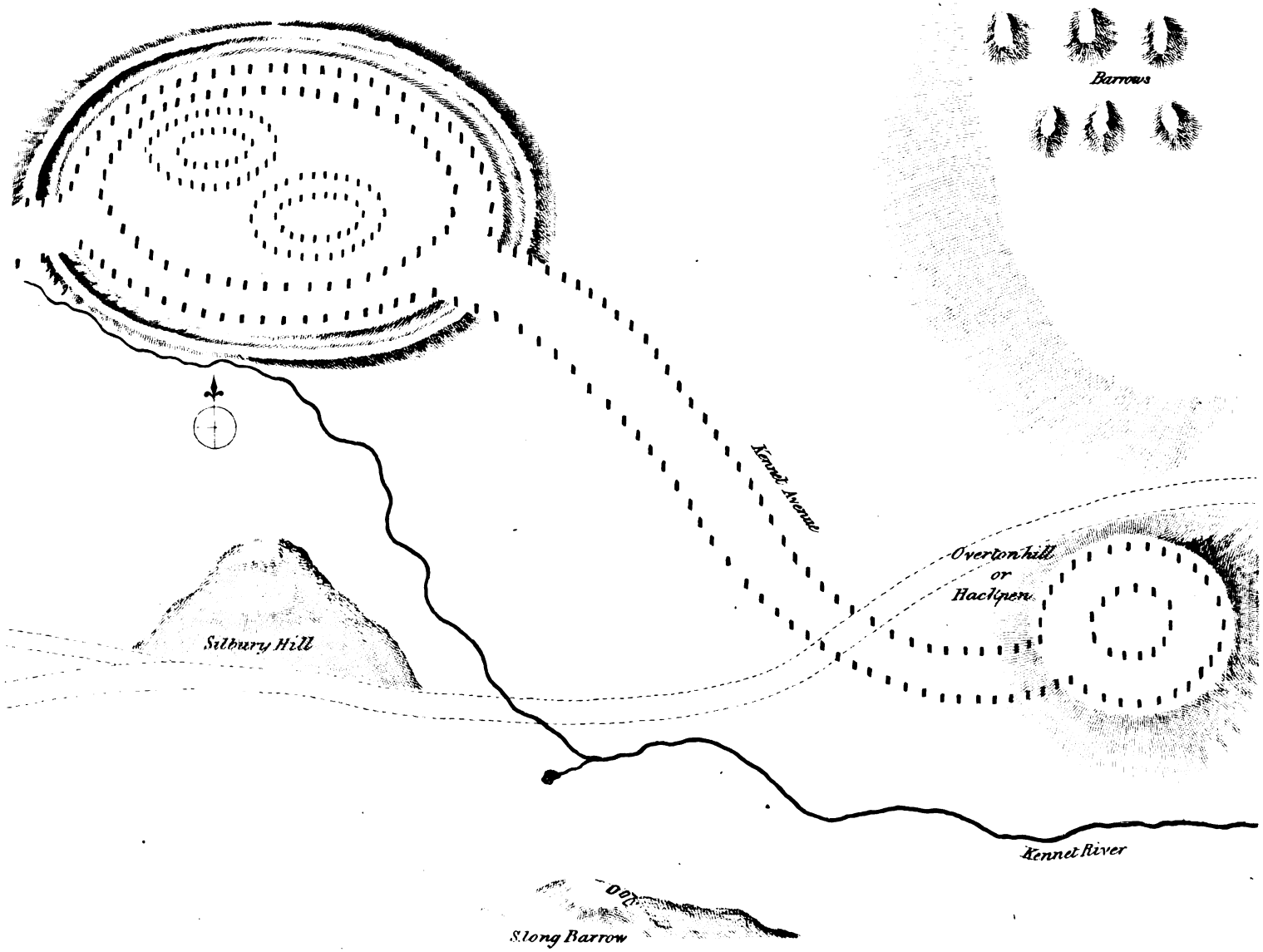
General Tarrant, of the royal engineers, vifited this famous temple, not many years fince, and has favoured me with the fketch annexed. As I can depend on the accuracy of this gentleman, who is a very able draughtfman, the fketch and remarks cannot fail to be acceptable to the antiquary.

The General makes the number of ftones 650, the fame as Stukeley; but as the gardens, orchards, and other inclofures, had both disfigured and concealed the original plan, and that numbers had been broken by burning, to build houfes with, and others buried to gain the ground on which they ftood in Stukeley's time, it is probable that neither he or the General have been able to afcertain the exact number of ftones in the original temple, and that it did, at firft, confift of 660 ftones.

Number of ftones by General Tarrant.

| | |
|---|---|
| Outer fide of Abery town - - - - - | 100 |
| Ditto of inner, Northern - - - - - | 30 |

# Druidical Temple at ABURY.




Hacipen

| | | |
|---|---|---|
| Inner ditto of ditto | | 12 |
| Cove | | 3 |
| Outward circle of South Temple | | 30 |
| Inner ditto | | 12 |
| Ambre, or central obelisk | | 1 |
| Ringstone | | 1 |
| Avenue | | 200 |
| Ditto to Beckhampton | | 200 |
| Long stone cove jaumbs | | 2 |
| Inclosing stone of serpent's tail | | 1 |
| | | 592 |
| Outer circle of Overton | 40 | 58 |
| Inner ditto | 18 | |
| | | 650 |

By Art. 5, we see that the Hibernian Druids were well acquainted with the cycle of 600 years, which was the *Hasre*, or multiple of their *Seasga*, or Sexagenary, the *Sos* of the Chaldees. The number of stones in Overton temple, I suppose, was 60, and in the other parts 600, denoting those two famous cycles; and that the plan of the temple was not a *Dracontia*, as Stukeley imagined, but an *Alata*, representing the *Phenicshe* or Phœnix; and in truth, the figure is more like a bird, with expanded wings, than a serpent or dragon.

Mr. Parkhurst thinks that this was a Phœnician temple, and derives the name from אבירי *Abiri*. The material heavens, says he, are called by this name, Ps. 78, 25; for what is in that verse expressed *bread of Abirim*, i. e. the strong ones, is called, in the

preceding ſentence, *corn of the Heavens*; and adds, "it would be an affront to the reader's underſtanding to go about to perſuade him that angels do not eat manna any more than any thing elſe. That the Phœnicians, or Canaanites, worſhipped their god, the heavens, under this name, or attribute of *Abirim*, the ſtrong ones, is highly probable, from the remains of a Phœnician temple, at *Abiry*, in Wiltſhire, which ſtill retains the name." (See his Heb. Lex. p. 3.) If Mr. Parkhurſt could produce a *Beth Abirim* from the ſcriptures, as he has done for every other appellation by which they denoted the ſun, moon, &c. there might be a probability that he is right; but under the root אבר Aber, from whence he draws the *Abirim*, he produces אברה *Abera*, the wing of a bird, in which their ſtrength conſiſts: and at the word הבר *hober*, from whence I have derived the name of *Abiry*, he obſerves that the lexiconiſts make it a diſtinct root, and one of the ἅπαξ λεγομενα, or words that occur but once; and interpret it, to contemplate, to view, or the like: conſequently *hobera*, or *hoberi*, may very properly be tranſlated an obſervatory.

## BISCAWOON.

This Druids' temple conſiſts of 19 pillars, in a circle, with a central *Kebla*. The name *Biſcawoon* comes ſo near, in letter and ſound, to the *Baiſc-bhuidhin*, pronounced Baiſcwooin, or golden cycle of 19 years of the Druids, (ſee Art. 2.) that I think there can be no doubt of the derivation of the name. Buidh, in Iriſh, is gold, yellow coloured; ſynonimous to the aurum of the Latins, which implies gold and a yellow colour. (Ainſworth.) In my old Iriſh gloſſary, this cycle is thus deſcribed: *Aimſior naoi mbliaghana deag*,

*agus fa dheireadh na bainſire ſin, tig an Rè nuadh chum an mi cionda, agus na laeth cionda do gaeb mi*—i. e. Baiſcbhuidhin is a ſpace of time of 19 years, at the end of which the new moon comes in the ſame month, and on the ſame day of the month.

That great Indian aſtronomer, Mr. Burrow, concludes his obſervations on the cycles of the Brahmins, with his opinion, "that the Hindu religion ſpread over the whole earth; that Stonehenge is one of the temples of *Boodh*; and that aſtronomy, aſtrology, arithmetick, holidays, games, &c. may be referred to the ſame original."

The Hibernian Druids were well acquainted with Bood, or Bud, a word, when written with an aſpirate, *Budh*, ſignifies the ſun, the univerſe; from whence perhaps the name. But their knowledge of aſtronomy, aſtrology, inchantments, &c. they refer to the *Tuatha Dedan*, from whom their Druids were choſen. Theſe are the Chaldean *Dedannites*, whom Symmochus calls θυαι, Thaui, i. e. *Haruſpices*; and to that ſchool Sir W. Jones refers for all the knowledge of the Brahmins.

From what other ſchool could the Iriſh derive the term *aſar-lachat*, or inchantments by herbs; ſo explained by O'Brien in his Iriſh Dictionary? The word *aſar* is not to be found to ſignify an herb, or *lachat*, inchantment; they are obſolete—but it is evidently Chaldee, הצור *hazor*, an herb, לחט *lchat*, inchantment, which the LXX and Theodotion underſtood very well, and render that word, in Exod. 7, 11, by φαρμακειαι, *inchantment by drugs*. In Shaw's Iriſh Dictionary, the compound is written *aſar-laghad*, which is the

ſame thing; לכד *lachad*, verbo Hebraico, ſortitio explicatur, (Seachus, p. 833.) Theſe examples are ſtrong proofs of the veracity of Iriſh hiſtory, which has heretofore been eſteemed fabulous.

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## CHAPTER IV.

### *Of the Planets and Conſtellations.*

#### INTRODUCTION.

We are now come to the mythological aſtronomy of the Hibernian Druids, in which will be found much of the mythology of the Brahmins of India; ſuch as

| | |
|---|---|
| *Soire*, the riſing ſun. | The Surya of the Brahmins, preceded by Arun. |
| Ruan or Arune, the Aurora. | |
| Daghdae, or Apollo, with a numerous iſſue, gods and goddeſſes of arts, and literature. | Daghdae rath, or Daghda of the burnt chariot. |
| Dearmad, or Dearmatu, a poetical name of the ſun, called Reis Dermad, or King Dermad. | Dearma Raja, and Dairmetu, whoſe anniverſary is called the feaſt of fire. |

The altars of this deity ſtill exiſt in Ireland, and are called Leaba

Dearmad. O'Brien (in his Dictionary) ſays, he was the god of war; and *leaba*, he ſays, ſignifies an altar; and that theſe altars are in general named *leabatha na Pheini*, or the altars of the Phœnicians; להב lehab, flamma. The morning ſacrifice to Dermad is particularly deſcribed by Cormac, which ſhall be explained hereafter.

Noere, and Bhrain, or Vrain, the Neptune of the Druids; whence bhrain, an admiral, or ſea commander, (Shaw,) &c.

Nera and Varuna of the Brahmins.

The reader will keep in memory the ſpeech of the venerable Brahmin to Sir W. Jones: "The poets," ſays he, "will tell you, that a dragon's head ſwallows the moon, and thus cauſes an eclipſe; but we, philoſophers, know, that the ſuppoſed head and tail of the dragon, mean only the nodes or points formed by interſections of the ecliptick and the moon's orbit: in ſhort, our poets have imagined a ſyſtem which exiſts only in their own fancy."—The ſame may be ſaid, with great propriety, of the Files and Druids of Ireland, as the reader will perceive in the following pages: the whole ſhall be brought into one view, placed, alphabetically, at the concluſion of this eſſay.

The extract from the Sanſcrit, by Sir W. Jones, relating to the Siſumara, or Sea Dragon, given in the laſt chapter, appears to me to be one of the moſt curious diſcoveries in ancient aſtronomy, and explanatory of many paſſages of the inſpired Moſes and the prophets.

The figure contained all the principal conſtellations of the North Pole, or *Meru* (the Mir of our Druids), and probably all that were claſſed at that time.* By this circular Sea Dragon, the globe became divided into two parts; and hence one of the Druidical names of it was *Peleg*, a whale, or porpoiſe. (Shaw.) פלג peleg, ſecare in duas partes: Peleg n'Oighan, the Peleg of the ſurrounding *an*, or waters. (See Oigh in Ch. cycles.) Phœnices mare illud vaſtiſſimum quo terram circumquaque cingi deprehenderunt הוג *bog*, ſua lingua vocaverint; i. e. *Mare ambitus*. (Buxtorf.) Our Druids called this Sea Dragon by another name, viz. *Athar naomh*, the Corona Celeſtis, from עטר Athar, circumcingere corona; whence the Iriſh ſtill retain the name *Athar* and *Ather naomh*, for a ſerpent.

The Meru, paſſing near the centre of this circular Siſumara, was properly named by the Chaldeans נחש בריח Nahas bari, and by the Druids *Naas bari*, or the ſerpent of the pole or axis; and being ornamented with the brilliant conſtellations of the Bear and Amaxis, it was named Lehav-tan by the Druids; and לויתן Leviatan, or the flaming dragon, by the Chaldeans; Heb. Syr. and Arab. proprie תנין tanin eſt draco. (Bochart.) The Leviatan, who beholdeth all high things, and is a king over all children of pride—alluding to the worſhip paid by the Babylonians to the ſtars.

בריח barih, properly ſignifies *vectis*, a ſtraight pole, or axis, as Bochart obſerves; yet the tranſlators of the Bible, inſtructed by the

* ἠγὰρ τ ἴδμεν ὅπη ζόφος nequi enim ſcimus ubi ſit caligo. Odyſſ. x. v. 190. *i. e.* neſcimus ubi ſit Septentrio. (Boch^t.)

moſt ancient Rabbins, have named it *crooked*; as in Job 26, 13, "By his ſpirit he hath garniſhed the heavens; his hand formed the נשׁח בריח *crooked ſerpent*." Iſa. 27, 1.—"In that day the Lord, with his ſore, and great and ſtrong ſword, ſhall puniſh the Leviatan, the piercing ſerpent; even the Leviatan, the *crooked ſerpent*."

Naas bari, in Iriſh, ſignifies the ſerpent of the pole or axis; hence Naas takes two ſerpents for the ſupporters of the corporation arms. Bari is an axis; whence *bari-roth*, a wheel-barrow, literally the axis and wheel.

When the Siſumara was converted into the Serpent, betwen the Bears, as in the preſent globes, for convenience of claſſing the reſt of the northern conſtellations, a line, named the arctic circle, was ſubſtituted for the Siſumara, and the words נחש בריח ſtill preſerved by including the ſtars of that conſtellations within thoſe letters of the Chaldean ſtarry alphabet, (explained in the 5th vol. of my Collectanea.) As ſome uſe will be made of this alphabet, in this chapter, in forming the conſtellations, at leaſt a few for examples, it will be neceſſary to explain it to the reader, at the concluſion of this introduction.

From this animal, depicted on the ancient celeſtial globe, certainly aroſe the poetic fiction of a conteſt of the moon and dragon, in time of an eclipſe; to which the double meaning of the word *laka* gave poetic licenſe.

The Hibernian Druids uſed the word *loc*, ſignifying darkneſs, and

an eclipſe; *dubh-loc*, or black loc, a total eclipſe,* explained by *Abra*, as Abra Grian, an eclipſe of the ſun. Ch. הבראא *abra*, caligo, tenebræ. Ch. לקא *laka*, obſcuritas, vapulare, percuti. Rabbines uſurpant de obſcuratione Solis vel Lunæ, ſeu defectu & eclipſi illorum quod tunc videantur luminaria percuti. (Buxtorf.) The fact is, that the Jews were as much terrified at an eclipſe as the ignorant ſavages of America are, as may be ſeen in *Succa*, fol. 291.

This fabulous account of an eclipſe was, probably, propagated before the diſperſion; or how ſhould the ſame idea of an eclipſe prevail with the Chineſe, the Japaneſe, the ſavages of North America, the Siberians, and the inhabitants of Peru, &c.? All attribute an eclipſe to a conteſt of the moon with a *dragon*.

I have not the ſmalleſt doubt that aſtronomy had made great advances before the deluge; God told our firſt parents, that the lights in the firmament of heaven, were for ſigns, and for ſeaſons, and for days, and for years. That the year, by obſervations of the conſtellations, was divided into months, is evident by the detail of the flood: the ark reſted in the 7th month, on the 17th day of the month; and in the oth month, on the firſt day of the month, were the tops of the mountains ſeen.

Immediately after the confuſion of tongues, or the diſperſion, which was in conſequence of the building the obſervatory at Babylon,

* Hence the *Lok*, an evil genius in the Edda, that was chained each night till the Aurora appeared.

God promiſes Abraham that his ſeed ſhould be as numerous as the ſtars in heaven. And thus Balaam, by God's expreſs orders, declares, there is no inchantment againſt Jacob, nor any divination againſt Iſrael;—and Balaam took up his parable and ſaid, there ſhall come a ſtar out of Jacob—for their divination was in general by the aſpect of the conſtellations; whence the diviners are called ſtar-gazers, cloud-mongers, &c.

With this aſtronomical idea, is Joſeph's dream, Gen. 37th, conveyed by images of the ſun, moon, and eleven conſtellations, bowing down to him (the twelfth), which the ſcripture explains, in next verſe, to ſignify his eleven brethren. Theſe conſtellations, thus coupled with the ſun and moon, can mean only the ſigns of the zodiac, in whoſe bounds the ſun and moon are always found; and which ſigns, as well as the ſun and moon, have been always repreſented by living animals. Hence, I think, we may conclude, the ſphere was known to Joſeph; that is, about 3528 years before Chriſt; which agrees with Sir William Jones's obſervations of the Indian zodiac, the knowledge of which, he ſays, may be *certainly* traced back at leaſt 3000 years.

Coſtard thinks the Chaldean zodiac conſiſted of eleven ſigns only, that the vaſt claws of the ſcorpion poſſeſſed the place of Libra; this was a fiction of the Romans: hence Virgil flatters Cæſar, that they had placed him in the heavens under the name of Libra:

Ipſe tibi jam brachia contrahit ardens
Scorpius et Cœli plus juxta parte reliquit.

The oldeſt zodiacs of the Egyytians, and of the Indians, have 12 ſigns, of which Libra is one.

This dream of Joſeph's made great impreſſion on his father, and on himſelf, Geneſ. 42. Jacob ſeems to have had it always in his mind, and to have delivered the prophecy on the fates of his ſons, with a view every where to it. Thus, Geneſ. 49, Reuben he compares to water; *unſtable* as water, thou ſhalt not excel; and we find in the zodiac an *aquarius*, waſting water.

Verſe 4. Simeon and Levi he couples together, obſerving they are brethren, ſimilar to the *Gemini*, or twin brothers, מתיומין;—the Sanſcrit name of *Gemini Mithuna*, much reſembles this Chaldean word. Probably Schickard and Schiller had this prophecy in view when they modernized the zodiac, and called this ſign Jacob and Eſau.—Verſe 9. Judah is a *lion*; from the prey, my ſon, thou art *gone up*. The ſceptre ſhall not depart from Judah until Shiloh come. שלה Shiloh the deliverer, the title of the Meſſiah, the deliverer from the law, ſin and death. Hence Jeſus ſaid, "If the Son therefore ſhall make you free, ye ſhall be free indeed, for I know that ye are *Abraham's ſeed*." John 8, 36. So St. Paul, "For the law of the ſpirit of life, in Chriſt Jeſus, hath (Shiloh) made me free from the law of ſin and death." And when Shiloh, the deliverer, did come, he declares, "Immediately after the tribulation of thoſe days, ſhall the ſun be darkened, and the moon ſhall not give her light, and the *ſtars* ſhall fall from heaven, and the *ſign* of the Son of Man ſhall appear in heaven." Matthew 24, 29;—which had been predicted by Iſaiah, ch. 13, v. 10—"For the ſtars of heaven, and the conſtellations

thereof, ſhall not give their light;—all which came to paſs; for at the crucifixion, from the ſixth hour, there was darkneſs over all the land, unto the ninth hour;" and the ſons of Abraham loſt their honour and glory, and were no more worthy of being compared to the conſtellations: it is, in fact, an allegorical expreſſion of the downfall of the Jews, alluding to Jacob's prophecy.

Verſe 14. Iſachar is probably Taurus. The vulgar tranſlate it a *ſtrong aſs;* but the 70 read ανηρ γεωργος, a ploughman. The aſs was harneſſed to the plough, as we find in Iſaiah 30, 24. Boves et aſini terram colentes. (Vulg.) The oxen likewiſe, and the young aſſes, that ear the ground—Explained by Joſephus, contra Apion, lib. 2, We make uſe of aſſes in cultivating the ground. See note 6, at the end.

Verſe 16. Dan ſhall be (נחש nahas) a ſerpent by the way; and (שפיפן ſephiphon) an *adder* in the path, that biteth the horſe's heels, and maketh him throw his rider. Here is *Scorpio*, placed beſide *Sagittarius*, riding on his horſe. The lexiconiſts are at a loſs from what root *ſephiphon* is derived; Bochart is clear it means *ſerpens claudus*, which agrees well with the aukward motion of the ſcorpion, but not with that of any of the ſerpent kind. The ſcorpion has its ſting always erect, and would wound the horſe's heel on being trod on. In the zodiac the horſe's feet are in the act of treading on the tail of the ſcorpion.

Verſe 23. Joſeph is a fruitful bough—the archers have ſorely grieved him, and ſhot at him; that is Sagittarius. Joſeph is likened

to *Virgo*, with her ears of corn; an elegant allegory of his chaſtity, and of his care over Egypt.

Verſe 27. Benjamin ſhall ravin as a *wolf*. Probably Capricornus, which on the Egyptian zodiac is a goat, repreſented as led by Pan, with a wolf's head. The wolf is one of the old 48 conſtellations, and ſometimes given to the Centaur, who is then called Centaurus cum Lupo.

Verſe 21. Naphtali is a *hind* let looſe—It ſhould have been a *ram*, playing on the name טלי tali, ſignum Celeſte, Aries. (Buxtorf.)

Verſe 13. Zebulun ſhall dwell at the haven of the ſea, and he ſhall be for a haven for ſhips—he was probably compared to *Cancer*, a marine animal, from צבא zaba, *teſtudo*.

Hence I conclude the zodiac was known to Jacob. In Job it is clearly expreſſed by *Mazaroth Mazaloth*, that is, the circle of conſtellations; and therefore he ſays, "Canſt thou bring forth *Mazaroth* in his ſeaſon? knoweſt thou the ordinances of Heaven?" Ch. 38. Mazaroth is evidently derived from אזור *Azor*, cingulum, cinctura, and ſtill uſed in Chaldee to expreſs the zodiac, joined with *Mazaloth*. אזור המזלות Cingulum ſignorum cœleſtium; *i. e.* Zodiacus, (Buxtorf); whence the Druidical name of it, *Grian Crios Meaſarthacda*, of which hereafter. מאזרות Mazaroth was uſed by the Chaldeans, to expreſs the circle of the moon, or its manſions; whence the Druidical compound, Crios, ſignifies the circle or zodiac; Grian, the ſun.

There are ſeveral paſſages in the ſacred ſcriptures, which, in my humble opinion, are expreſſive of a knowledge of the conſtellations and planets. Solomon's temple, as we have ſhewn, was planned aſtronomically. God ſaid to Balaam, I have prepared 7 altars, and I have offered 7 bullocks, and 7 rams on them.—And Balaam took up his *parable*, and ſaid there ſhall come a conſtellation out of Jacob. Numb. 23. So in Judg. 6, Take a bullock of 7 years old—and the blood was to be ſprinkled 7 times—7 times going round Jericho, with 7 trumpets—7 bullocks for a ſin offering—7 bullocks for a burnt offering. Job, 42.

The authors of the Encyclopedia obſerve, that the Chaldeans *certainly* began to make obſervations ſoon after the confuſion of languages; for when Alexander took Babylon, Caliſthenes, by his order, inquired after the aſtronomical obſervations recorded in that city, and obtained them for 1903 years back. Are we then to ſuppoſe this knowledge was kept from the Jews? It may be aſked, why are not the conſtellations and aſtronomical terms more clearly expreſſed in the ſcriptures? The Rabbins will anſwer that queſtion, Judæorum philoſophi habûere vocabula, quibus ſacri ſcriptoribus conſulto abſtinuerint, quia ſic ſcribebant in *plebis* gratiam. (Bochart.)

The Chineſe, ſay the Jeſuits, have traditional accounts of their having been taught aſtronomy by Fo-hi, ſuppoſed to be Noah. Kempfer ſays, Fo-hi diſcovered the motion of the heavens, divided time into years and months, and invented the twelve ſigns of the zodiac, which they diſtinguiſh by animals, as we do.

The Chinese character to signify a star, is and the constellations are marked on their globe, not by the animal, but by stars joined by a right line: thus the great bear is made in this manner which is certainly copied from the Chaldean starry *alphabet*, by which they not only expressed the constellation, but pretended to read the fate of mankind; and from the double use of this alphabet, they became the inventors of judicial astrology. It was also an alphabet of numerals, as I have fully explained in the 5th vol. of my Collectanea—Chaldæi scientia stellarum periti, omnia astrorum motibus tribuebant, à quibus credebant, dispensari mundi potentias, quæ constat ex numeris eorumque proportionibus. (Philo in libro de Abraham.)

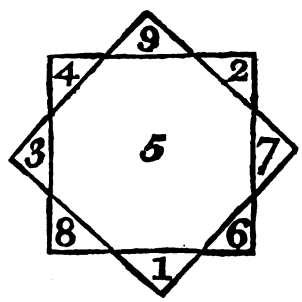
The great bear is represented, on the Chaldean globe, by a similar number of stars, as the Chinese are, with these letters or ארת, ART, which word signifies a bear, in Irish—and the Amaxis is thus represented, or אש, AS, which signifies a wain, in Irish: the words were not expressive of any thing in Chaldee; they are lost in that language: whence I conclude Dionysius is right in giving the honour of naming the constellations to the southern Scythians, or Indo Scythæ—

——— They first view'd
The starry lights, and form'd them into schemes. (Dion.)

Dionysius knew not that they mixed with the *Tuatha Dedan*, or Haruspices of Chaldea, who communicated the figures of these constellations to them, and then gave them the names they now bear,

probably from the Indo Scythian language; a compliment juſtly due to the firſt navigators, who ſhewed a path through ſeas before unknown. (Dion.)

To the antiquary, deſirous of knowing the ſignification of taliſmans, Oriental ænigmas, &c. this alphabet is an unerring guide. For example, there is no taliſman more ſacred with the Arabs than the following:




conſiſting of the 9 digits, ſo diſpoſed to make up the number 15 every way, laterally and diagonally; becauſe the myſtical Hebrew word for God, יה *Jah*, made up the number 15, viz. י=10. ה=5; and this figure the Arabs call زحل *Zabal*, becauſe thoſe letters make up 45, the ſum total of the units added together, viz. ز Z=7, ح H=8, ل L=30=45, a name by which they call the planet Saturn.

The Egyptians marked the ſpheres and courſes of the ſtars by vowels; as may be ſeen in Irenæus and Grotius. (Evang. p. 380.)

The Arabs had 19 names for God, which they applied to the 7 planets, and the 12 ſigns. (Kircher Œdip. Egypt.)

When the ſtarry alphabet was uſed as a literary character, the Jews invented ſeven points as vowels, in honour of the ſeven planets, as may be found in Rab. Judah. And ספר ſepher, or the ſphere formed of theſe characters, ſignifies a book, and was called the Book of Heaven; hence the Arabs سفره اسمان Sefre Aſuman, the Starry Book of Heaven, the celeſtial ſphere. For, ſay the Rabbins, Jacob bade his children read in the book of Heaven, what muſt be the fate of you and your children: ſo Iſaiah ſays, the Heaven ſhall be rolled up like a book.

Our word ſtar is derived from שטר ſter, which ſignifies a writing. (Buxt.) The *Sabeans* dedicated each ſpecies of trees to certain ſtars, planting them in their name, and pretending that they partook of their virtues, and did diſcourſe with men in their ſleep; (Rab. Maſc. in Moreh. and Pocock, hiſt. Arab. 139): hence Joſeph was like a fruitful bough. From שתל *ſatal*, a plantation of trees, dedicated to the conſtellations, comes the Latin *Stella*, a ſtar; in old French, *aſtelle* and *eſtelle*, a plantation; whence Eſtoile, and now Etoile, a ſtar. *Stella*, cujus varie torquetur etym.* (Ainſworth.)

That theſe Chaldean ſtarry numerals or characters were uſed by the Brahmins, I think is evident by the tranſlation of a Sanſcrit verſe of Sir W. Jones, in his Diſcourſe on the Antiquity of the Indian Zodiac:

3,3,6; 5,3,1; 4,3,5; 5,2,2; 5,1,1;
1,43; 11,4,3; 3,4,100; 2,2,32;

* See the tree, the ſymbol of knowledge. Collect. V. 5. Hence every letter of the Chaldean and Iriſh alphabet is named from trees.

"Thus have the ſtars of the lunar conſtellations, in order as they appear, been numbered by the wiſe."

And in another place Sir William tells us, that the Hindus have a ſacred alphabet, the characters compoſing which are believed to have been taught to the Brahmins by a voice from heaven.

The learned Kircher prefaces theſe ſtarry characters with this obſervation: "Veteres literas ſuas ſtellulis ornabant ſeu circulis: quarum quidem ſphærularum in literis adjectis, cœleſtibus ſtellarum figuris haud diſſimiles, cauſa fuit, ut nonulli ſcriptores arbitrarentur, ſacras literas à primis inventoribus ex ſtellis, uti dictum eſt, inventas; atque ipſa literaria elementa plura complecti ſignificata."

Cornelius Agrippa mentions theſe characters in his book de Occulta Philoſophia. Marſil. Ficinus gives Zoroaſter the honour of the invention—formavit literas cum characteribus cœleſtibus ſignorum & ſtellarum à quo poſtmodum inſtructus Mercurius Triſmegiſtus, eam tradidit Egyptiis. (In Plat. Philoſ. c. 29.)

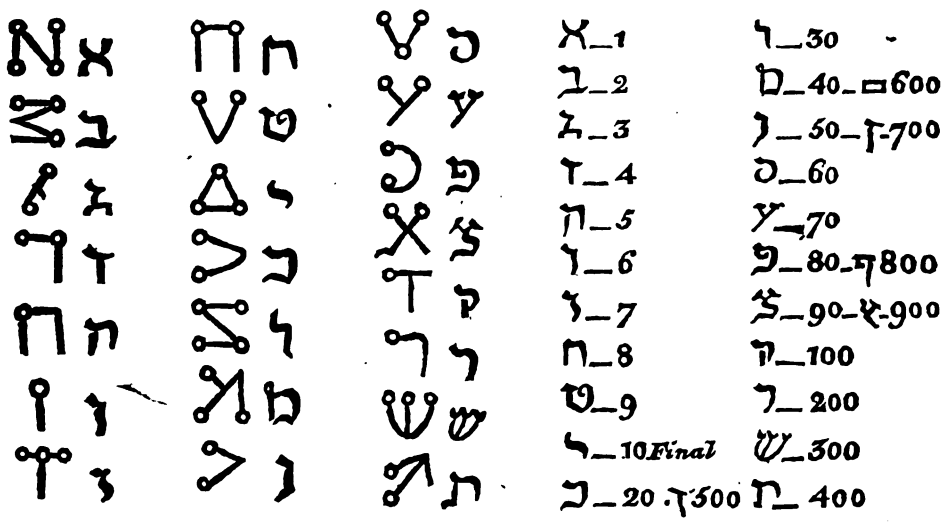
May not the Devi-nagara character of the Brahmins, be ſo named from the Chaldean נאג *Nag*, a ſtar; and not from *Nagar*, a city? Sir W. Jones is of opinion they originally had letters from the Chaldeans. *Nagar* certainly ſignifies a city, in Chaldee and in Iriſh; whence Beal-nagar, the city of Belus; the name of ſeveral villages in Ireland. The root *gor* exiſts in both languages.

From the conſtellations thus named from animals, theſe early

navigators transferred the idea to head-lands, rocks, &c. as ſheep-head, ram-head, bull, cow, calf, &c. which was adopted by the navigators of all nations.

Much has been ſaid of the impropriety of the names of ſome, or moſt of the animals repreſented on the celeſtial globe; as bears with long tails, &c. This objection vaniſhes, when it is conſidered that the depicting of the animal was the work of future hands: the letters only were drawn, or placed, ſo as to form the conſtellation, as may be ſeen in Kircher, Duret, &c.; and this is the reaſon the figures vary in ſhape and form, on the moſt ancient zodiacs, as may be ſeen in Maurice's learned work. (Hiſt. of Hindoſtan, Vol. I.) It is a fact, that the animals were very early depicted by the Egyptians and the Indians.

*The Celeſtial Alphabet of the Chaldeans.*



Theſe letters differ a little from the *Character Moſaicus Legis ex inſcriptionibus et Rabbinorum monumentis*, given by Kircher. It is remarkable that the G, or Gimel, in one of the alphabets given by Kircher, and in moſt of the reſt, reſembles the crook of Goneſa ৭ the deity of knowledge and arts, which is put at the top of every writing of the Brahmins, and is meant as an invocation to the deity. *Gimel*, in Chaldee, ſignifies a cane or *reed* with which the pens of the Eaſt are made. (Talm. Cel. 7. Sal. 78.) *Goneſa* was alſo a deity of the Pagan Iriſh; his name is ſtill compounded with a Chaldean word, to expreſs a man of learning; as from *Eag*, meditation, *Eag-gnaiſi*, a philoſopher; that is, wiſe as *Goneſa*. הגה *haga*, meditari, eloqui; hence with a ſervile M, *Magh*, *Mogh*, a Druid. Apud plurimas lego Perſarum linguâ *Majus* eſt qui noſtrâ ſacerdos. (Apuleius.) *Magi* appellantur quod patriâ ſuâ linguâ, idem ſonat, quod apud nos *ſapientes*. (Porphyr.) which is the true meaning of the Iriſh *Draoi*, a Druid; from the Arab. *Deri*, and the Perſ. *Daru*, a wiſe man; a title that had no more connection with *Drus*, an oak, than *Art* had originally to bears with long tails.

Sir W. Jones aſſerts, as a fact, that the oldeſt diſcoverable languages of Perſia were Chaldaic and Sanſcrit; and that the Hebrew, the Chaldaic, the Syriac, and the Ethiopian tongues, are, in his opinion, only dialects of the old Arabic.

The agreement of the old Iriſh with the Chaldee, Sanſcrit, and old Perſic, makes rather an identity than a parity of languages.*

* Terra Gog vel Magog erat Scythiæ pars circa Caucaſum, quam Colchi & Armeni, quorum dialectus erat Semi-Chaldæa. (Bochart.)

From all which it appears to me, that the ancient Irish history is grounded on truth: that they were, as they set forth, the *Aiteac Coti*, and *Aire Cotii*, ancient shepherds, chiefs of flocks, as the names declare; the *Cotii* and *Are Cotii* of the poet Dionysius; Phœnices אותק *autax*, priscus. (Bochart.) Ch. עתק *atak*. קות *Kut*. ovis—that these *Coti* were, as Dionysius asserts, the *Indo Scythæ;* the *Pœsici* of Mela, and the Παυσικαι of Herodotus, from the foot of Caucasus; whence the Brahmins derive their origin also. Synonimous to *Coti*, or *Cuti*, is the Indian name *Pali*, a name yet reserved in the Irish *palas*, sheep grounds; *palache*, a shepherd's hut; and to these *Pali* the Indians assign the invention of the Paisachi alphabet, as the ingenious and learned Mr. Wilford has explained, from the Sanscrit puranas.

Of the twenty-two tribes inhabiting Caucasus at this day, one is named *Ar-choti*, whose origin, says Pallas, is not known; another is named *Ossi*, probably from another old Irish word for sheep, viz. *Ois* and *Ais*. (Mem. of the Caucasian M^ns. quarto, London, 1788.) From Ois-tarath, flocks, *i. e.* multitudes of sheep, comes the Ch. עשתרות Astaroth, greges Ovium, Deut. 7. 13. explained in the Targum. עדרי Adari, which is the Irish *Aodhra*, a flock, a shepherd, &c.*

* Hence the goddess Astarte, mater Phœnicum, (See Bochart, Phal. 709.) who was represented by a sheep. The modern Orientalists make little distinction between sheep and goats; they are generally classed under the head of small cattle, yet their true signification is preserved in the Irish. Thus, in Arabic قوط *kut*; Ch. קות *kut*; Irish, *keut*, signifies a sheep; but قطيع *kutea*, in Arab. implies a flock, a herd, of any species; quæ ad armenta & greges communia sunt vocabula, says Bochart. עשתרות Astaroth, or

I flatter myſelf that the author of the article *Mythology*, in the Engliſh edition of the Encyclopedia, will be of opinion, when he has peruſed theſe ſheets, that the veſtiges of Druidical knowledge, to be found in this country, are not ſo little inſtructive and entertaining, or ſo unintereſting, as he was pleaſed to think what I had offered to the public in my Collectanea of Iriſh Antiquities, when the paragraph was written.

Oſtaroth, he obſerves, is in Ch. עדרי Adari, which ſignifies a flock in general; whereas the root is, in the Iriſh, *Aodh*, a ſheep; *Aodhara*, a ſhepherd. Ch. עדרי־רעי *Adari-rai*, qui oves paſcit. טלי Tali, a ram. Gr. *tali*, *tlas*, ſmall cattle; and from *aodh*, a ſheep, the Latin *hœdus*, a kid. Theſe remarks are of ſome conſequence in tracing the old names of the conſtellations.

[*To be continued.*]

## حكايت

قالت لها اختها ان كنتي غير نايمة تهي لنا حديثك لنقطع
بة سهر ليلتنا قالت لها حبا وكرامة يلغني ايها الهالك السعيد
الموفق الرشيد صاحب الراي السديد والفعل الجميل الخير
قال الراوي حكي انه كان امير بارض مصر و كان قد ضاق
صدره ليلة من ذات اليالي فارسل رجل من بعض جلسايه
و قال له ان صدري في تلك الليلت قد ضاق و لم ندري
ما السبب و قصدي تحكي لنا حكايت فقال السمع و الطاعت
و كان ذلك نديم الملوك فقال له يا مولاي ان لي حكايت
عجيبت في ابتدا امري و اني قد اشتغلت بحب جاريت
حميلت ذات دلال و اعتدال و هي عند اهلها و بين امها و

* The Asiaticks have poets and story-tellers to amuse them with their recitals at leisure hours; and such persons also attend at the coffee-houses in Turkey and Persia. In Dr. Russell's History of Aleppo is a very amusing account of their breaking off in the midst of a tale, when curiosity is on the stretch, and leaving the audience disappointed, in order to enhance their consequence. Story-tellers in India are also kept as domestics; the Translator entertained one for some time, and found his narratives entertaining and useful, as lessons in the Hindostan Moors, but he did not understand either Persian or Arabic, though now and then he would introduce a quotation from the Koran and poets in both languages, which he had learnt to repeat from frequent hearing; his stories were chiefly adventures of Rajas, and the Mahommedan Princes of Hindoostan. Of the

# *Story from the Arabian Nights—Literally translated by* JONATHAN SCOTT, *Esq.*

## NIGHT 483.

HER ſiſter ſaid to her, if thou art not ſleepy, relate to us one of the tales with which we uſed to paſs our nights wakefully. She replied, with all my heart. It has reached me, O king! virtuous, gracious, wiſe in policy and conduct, of praiſe-worthy actions, that the hiſtorian has ſaid, it is thus related. There was an Ameer, in the land of Egypt, whoſe mind being one night uneaſy, he ſent for one of his courtiers, and ſaid to him, Verily to-night my boſom is troubled, but the reaſon I know not, and therefore wiſh thou wouldeſt recite ſome narrative.* To hear is to obey, replied the courtier, who had been the aſſociate of princes. My lord, a wonderful incident occurred to myſelf in the outſet of life; I was involved in love for a beautiful girl, adorned with elegance and grace,

Arabian Nights he had not heard the name; copies of this work, however, muſt be extant in India: a fragment of it was procured by Captain James Anderſon, who allowed me to have a tranſcript taken, part of which I have tranſlated for publication. One of the tales is given in No. III. p. 245. *(Scott.)*

ابيها وكل ما تخطر ببالي اروح انظرها في الحي لان اهلها
من اهل الباويت فخطرت يوما ببالي فطلبت اروح انظرها
على جري العادة فلما وصلت لمكانها فلم رايت احد الا هي
و لا غيرها فسالت بعض من المارين في الطرق فاخبروني
انهم قد رحلوا من ذلك المكان لقلت المرع للجمال و
الخيل فمكثت مدة لم انظرها فالهبني الشوق اليها و لم
تصبر علي بعدها و المحبت اجذبني و راودتني نفسي
بالمسير اليها فلما دخل علي الليل الحقني الوجد اليها
فقمت و شديت رحلي علي ناقتي و لبست شيابي و تقلوت
بسيفي و ركبت ناقتي و خرجت طالبا لها و جديت في المسير
و كانت ليلت مظلمت و انا مع ذلك الابر هبوط الاريت و
الاوفار و صعود الجبال و انا نسمع رعد وعدي الذياب و
اصوات الوحوش من كل جانب و مكان و قد ذهل عقلي و
طاش لبي و لساني لا نعفل عن ذكر الله تعالي فقال
فبينما انا ساير اذ غلبني النوم فنمت و انا علي ظهر ناقتي
فاخذتني و سارت بي علي الطرق الذي كنت ساير في
ها و اذ ابشي لطمني في راسي و انا نايم فا نتبهت فراعانا
مرعونا خايفا قلبي يرجف و اذ انا با اشجار و انهار و ازهار
و اطيار تغرو و تصيح باالحان مختلفات و ان اشي ر ذلك
المرج مشتبكت بعضها بعض فنزلت من ناقتي و مسكت
زمامها بيدي

who reſided with her father and mother; and it often entered into my mind to viſit her at their camp, for her family was of the deſert tribes. One day my boſom felt uncommonly anxious, and I reſolved to eaſe it by going to ſee her as uſual, but, when I reached the ſpot, found neither herſelf nor any of her kindred; I then queſtioned ſome paſſengers on the road, who informed me that they had moved from this quarter on account of ſcarcity of forage for their camels and herds. I ſtopped ſome time on the ſpot, but could not perceive her returning; then deſire inflamed me, ſo that I could not endure her abſence; love drew me on, and my feelings compelled me to travel in ſearch of her. As night approached, my impatience overcame me; I fixed the khaal * upon my camel, put on my clothes, girded on my ſabre, mounted, and ſpeeded onwards to ſeek her. I had proceeded ſome diſtance, when the night became exceſſively dark; and I, in ſuch gloom, had to deſcend into hollows and defiles, and climb the precipices: on every quarter I heard the growlings of lions and other wild beaſts; my mind was alarmed, my heart beat, but my tongue did not ceaſe from repeating the names of God moſt high. As I proceeded, ſtupor overcame me, and I ſunk into ſleep upon the back of my camel, when ſhe carried me on, and conveyed me from the road I was purſuing. At length the bough of a tree ſtruck againſt my head as I ſlept, upon which I awoke, confuſed and diſordered by the heat of the ſun; my heart ſunk within me, when, lo! I was among trees, and ſtreams, and flowers, and varieties of birds, harmonious in their different ſtrains: the branches of this foreſt were entangled one with another. I alighted from my camel, and laid her bridle in my hand.

* A pad or ſaddle for camels.

## NIGHT 484.*

و لا زلت التلف ها حتي خبحت بها من تلك الاشي ر
الي ارض الفلاة فاصلحت نفسي و استويت راكبا علي ظيرها
و لا ادري اين انا ذاهب و لا اعلي اين تسوقني الاقدار
فهديت نظري في تلك البريت فلاحت لم نار قي صدر
البريت فوكزت ناقتي و سرت بطالبا الي تلك النار صتي
اتيت اليها فقاديتها و تاملت قيها و اذ انا رايت خبا مضوب
و رمح مركوز و رايته قايمته و خيل وقفته و ابل سايمت قلت
في نفسي ما شان هذا الخبا في تلك البريت و صدة ولله
ان هذ الشان عظيم ثم تقدمت الي خلف الخبا السلام
عليكم و رحمت اله فخرج الي من الخبا غلام من ابنا تسعت
عشر سنت كانه البدر اذا اشرق و الشجاعت لايحت و ظاهرة
بين عينه فرد علي السلام و قال لي يا اخا العرب اظن انك
ظيت عني الطريق تقلت لر تعم قارشدش يرحمك يرحمك
اله ثم قال ليي شانيا يااخا العرب ان بلدنا هذه شنيعت و
هذة لليلت مظلمت موحشت شديدة البرد و الامطار و لا تامن

* At the conclusion of each night, the Sultana Sheherzade either drops asleep, or, perceiving morning dawn, stops her narrative; when her sister Deenazade asks her why she leaves off. If the Sultan will let me live, continues she, I will go on to-morrow

## NIGHT 484. *

I did not ceaſe leading her till I came out of the foreſt into an open deſert, when I recovered myſelf, and remounted upon her back; but could not determine which way I ſhould go, or divine where Providence might direct me. I caſt my eyes over the barren expanſe, when, lo! a fire appeared in the midſt of it. I whipped my camel, and ſpeeded towards it till I came, when I checked my reins, and examined it. Then I beheld a tent pitched, lances ſtuck into the ground, a flag ſtanding, horſes picketted, and camels feeding; I ſaid to myſelf, what can mean this tent in ſuch a ſolitary ſpot, alone, though certainly it has a magnificent appearance? Then I went behind the tent, and cried out, Health unto ye, O inhabitants of this abode! and may God have mercy upon you! Upon this, there came out of it a youth, ſeemingly about nineteen, who appeared graceful as the riſing morn, and valour beamed upon his aſpect. He returned my ſalutation, and ſaid unto me, Brother Arab, I ſuppoſe thou haſt loſt thy way. I replied, Yes; out of thy kindneſs put me right, and God will compaſſionate thee. Upon which he anſwered, Brother Arab, my dwelling is in this deſolate waſte; but the night is gloomy and dreary, and very cold and rainy, and there is no ſurety for thee againſt the wild beaſts, that they

night. The ſame queſtion, anſwer, and nightly requeſt, are reiterated on every break-off of a tale; but I have left them out, as they occaſion, not only needleſs repetition, but diſagreeable interruption to the thread of the ſtory. *(Scott.)*

عليك من الوحوش ان يفترسك فا انزل عندي علي رجب و السفت فاذا ظهر النهار ارشدك الي الطيرق فنزلت عنطه و قد عقلت ناقتي و علفت عليها و اذا بالشاب قد قام و راح و غاب و اتي بشاة فدبحها و سلخها و اضرم النار و عجها الي ان استوت في عجاجها واخرج ابزار ناعمت و ملحها و حار يقطع من ذلك الحم و يشويت علي النام و يرش عليه من البهار و يعطيني ناكل و الشاب يتنهو تارة و يبكي تارة فعند ذلك يامولاي علمت ان الغلام عاشق ولهان مثلي و لا يعرف العشق الا من ذاقه

## NIGHT 485.

فقلت في نفسي انا في منزله و اتهجم عليه بالسوال فمنعت نفسي و اكلت بحسب الكفايت فقام الشاب و دخل الي الخبا و خرج لي بطشت وابريق و ضد يل مكلن من الحرير و اطرافه من كشته بالذهب الاحمر و قمقوم ملان بالما ورد الممزوج بالمشك فتعجبت من طرفه و رقت حاشيت و قلت في نفسي ما اغرب الظريف في هذا البادیت فغسلنا ايادينا و تحدثنا ساعت ثم قام و دخل و قطع بيني و بين قطعت من الديباج الاحمر ثم خرج الي و قال لي ادخل با

may not tear thee in pieces. Lodge with me, then, in ſafety and repoſe; and when day ſhall appear, I will guide thee on thy way.

I diſmounted, when he took my camel and picketted her, and gave her fodder; after which he retired for a while, and brought a ſheep, and killed it and dreſſed it. Then he kindled a fire, and blew it till it became brightly in a glow, and took ſweet ſeeds, and ſprinkled ſalt over them, and cut up the meat, and put it upon the fire, and ſcattered the ſeaſoning over it, and preſented me with a grill. The youth every now and then beat his breaſt, and often wept; from which, O my lord! I gueſſed that he was in love and diſtracted like myſelf, and only knew the paſſion from its afflictions.

## NIGHT 485.

Then I ſaid within myſelf, I am in his habitation, why ſhould I intrude upon him with queſtions? So I reſtrained my curioſity, and eat as much as ſufficed me. Then the young man aroſe and went into the tent, and brought out a baſon and ewer, with a napkin embroidered with ſilk, and its edges fringed with gold, alſo a bottle of roſe-water mixed with muſk. I was aſtoniſhed at his elegant demeanour and politeneſs, and ſaid to myſelf, how wonderful is ſo accompliſhed a perſon in this deſert! We waſhed our hands, and converſed for a while; after which he retired to the tent, and cut in halves for me and himſelf a piece of red damaſk. Then he came out to me and ſaid, Brother Arab, go in and chuſe thy

ايها العرب و خذ مضجعك لتستريح فقد وجدت في تلك
الليلت تعب كثير و رضب فدخلت و اذا انا نجد فراش من
الديباج الخضر فعند ذلك نزعت ماعلي من الثياب و نمت
تلك الليلت لم ارا مثلها في عمري فلم ازل كذلك و انا
متفكرا في هذا الغلام الي ان جو الليل و نامت العيون فلم
اشعر الا وان بحسن صوت مخفي لم اسمع الطف منه و الارق
حاشته فرفعت سجاف المغرب و نظرت و اذا بصبيت لم ادري
احسن منها و وجها و الشاب حاحب الخبا معها و هما يبكيان
و يتشاكيان الم الهوي و الصبابت و البعاد و الجوي و سشدت
اشتياقهما الي التلاق فقلت العجب من هذا الشخص الشاني
و انا لم ادري في البيت غير هذا الغلام و لم اري غير هذة
البيت في هذة الباديت ثم قلت في نفسي لا شك ان هذة
الجاريت من بنات الجن تحب و تهوي هذا الغلام و قد
تفرد بها في هذة الباديه وا المكان

place of repoſe, for laſt night thou muſt have endured much fatigue and uneaſineſs. Then I entered, and, lo! I found a mattraſs of green damaſk.

I put off my clothes, and ſlept that night, (never have I experienced its like in all my life); but when I awoke, * and was conjecturing reſpecting the young man, night had advanced, and all eyes were cloſed. I could gueſs nothing, when, lo! a gentle ſound, than which I had never heard one more ſoft or tenderly affecting. Then I lifted up the curtain of the muggrub, † and gazed around, when, lo! a damſel, than whom I had never beheld one more beautiful; and with her the youth, owner of the tent! They wept, and complained of the pangs of love and ardent affection, of abſence and ſeparation, and the violence of their deſires.

Then I ſaid to myſelf, there is a wonderfully dignified appearance in this perſonage, yet I perceive no other in this abode but himſelf, and no other than this ſingle dwelling on the plain. Hence I ſuppoſed, that ſurely this damſel muſt be one of the daughters of the Genii who had fallen in love with the youth, and that he had retired with her to ſuch a ſolitude.

* The text here is obſcure: I ſuſpect an error in the copyiſt. If written فلماازل كذلك it will be, literatim, "When I ceaſed from this, or from doing ſo," *i. e.* ſleeping, which I have rendered, "When I awoke," by conſtruction. The Arabic idiom is often too brief, as the Perſian is diffuſe, to bear literal tranſlation in our language. *(Scott.)*

† The receſs in a tent for ſleeping on.

NIGHT 486.

فتحققتها فاذي بنت عربيت انسيت اذا رمقت بجعينها
تخجل الشمس المضيت و قد اخا الخبا من نور وجهها و
بياضها فلما تحققت انها محبوبته غلبتني الغيرة علي الحب
فارخيت الستار و غطيت وجهي و نمت فلما اصبحت لبست ثيابي
و توضيت و طيت الصبح ثم قلت له يا اخا العرب هل لك ان ترشد
ني الي الطريق فقد تفضلت وزاد فضلك علي ثم نظر علي
و قال علي رسلك يا وجه العرب الضيافت ثلاثت ايام ثم اقمت
عنده ثلاثة ايام فلما كان اليوام الرابع جلسنا الى الحديث
ساعة من الزمن و سالته عن اسمه و عن نسبه فقال اما نسبي
فا انا من بني عذره و انا فلان بن فلان و عمي فلان فلما
وصف لي حسبه و نسبه فاذا هو ابن عمي يا مولاي و هذا
من شرف بيوت بني عذره قال فقلت له يا ابني العم ما حملك
علي ما اراه منك من الانفراد في هذ البريت و كيف تركت
عبيدك و جوارك و انفردت بنفسك في هذا المكان فلما
سمع كلامي تفرغرت عيناه من البكا و ان و اشتكا و قال يا

## NIGHT 486.

Then I gazed at her more narrowly, and, lo! ſhe was human ,and an Arabian damſel. When ſhe glanced her eyes, the dazzling ſun was outrivalled, and the tent was filled with light from the luſtre of her aſpect, and her beauty. When I perceived that ſhe was a beloved, reſpect for love reſtrained me; I let down the curtain, and covered my face, and ſlept. When morning dawned, I put on my clothes, and performed my ablutions, and ſaid my prayers. Then I ſaid to the young man, Brother Arab, if thou wilt direct me on my way, as thou haſt already obliged me, thy kindneſs will be ſtill greater. He looked friendly at me, and ſaid, O noble Arab! if it ſuits thy convenience, let me entertain thee for three days. Then I abode with him three days; and when it was the morning of the fourth, as we were ſitting in converſation, I inquired of him his name and family. He replied, As to my deſcent, I am one of the tribe of Ayzra, and I am ſuch a one, the ſon of ſuch a one, and my uncle is ſuch a perſon.

When he had deſcribed his family and deſcent, lo! he was, my lord, the ſon of my uncle, and of the nobleſt branch of the houſe of Ayzra. Then I ſaid to him, O ſon of my uncle! what has induced thee to what I have ſeen of thy ſolitude in this deſert? Wherefore haſt thou left thy dependants and thy neighbours, and ſequeſtered thyſelf in this wild? When he heard my words, his eyes became ſuffuſed with tears; he ſighed deeply, and ſaid, O my couſin! I admired paſſionately the daughter of my uncle, and

ابن العم انني كنت محب لابنة عمي مفتونا بها مشغوفا بهواها لا اطيق الفراق عنها ساعة واحدة فاشتد عشقي بها فخطبتها من عمي فابي ان يزوجني بها و زوجها لرجل من بني عذره و دخل بها و اخذها الي حلة الذي هو في ها

## NIGHT 487.

فلما بعدت مني و حجبت من النظر اليها حملتني لوعات الهوي و شدة الشوق و الجوي علي ترك اهلي و مفارقتهم و البعد عن عشيرتي واقاربي واخواني واصدقاي و خلاني و جمع ما انا فيه و تفدت بهذا البيت في هذة البرية و الفت الوحدة و الانفراد فقلت له و اين ابيا تهم فقال لي هم قريب من ذوة هذا الجبل و في كل ليلت عند الهجوع و الهوو من الليل عند نوم الاعين تنسل من الحي سرا بحيث لا يشعر بها احد و تجي الي عندي فا اكتفي منها باالحديث و النظر اليها وطرا و تقضي مني وطرا و هاانا مقيم هنا كذلك علي هذ الحال و في كل ما تجي نسليني ساعة من الليل الي ان يقضي الله امرا كان مفعولا او ياتيني المقصود علي رغم انف الحاسدين او يحكم الله لي و هو خير الحاملين

was diſtracted by her love, ſo that I could not endure from her an hour of abſence; my paſſion became extreme, and I begged her in marriage of my uncle; but he refuſed to unite me with her, and married her to another man of the tribe of Ayzra, who went in unto her, and carried her to the village in which he dwelt.

## NIGHT 487.

When ſhe was taken away from me, and I was deprived of ſeeing her, deſpair, and the violence of diſtracted love, led me to deſert my family, and abſent myſelf from them, to quit my parents, my relations, my kinsfolk, and my companions, and all that I held dear; I retired to this abode in the deſert, and became enamoured of ſolitude and retirement. Then I ſaid to him, Where is their reſidence? He replied, Near the ſummit of yonder mountain; and ſhe, every night, privately, in the quiet and ſtillneſs of the dark, when ſleep hath overpowered the eyes of the village, in a way that no one can diſcover, repairs to me; when I gratify myſelf with her converſation, and gazing rapturouſly upon her; and ſhe is equally delighted with me. Thus I dwell here, in the manner you have ſeen; and as long as ſhe viſits me, quick will glide away the hours of night, until the Almighty ſhall execute his fixed decree, grant us our wiſhes in defiance of the envious, and adjudge us the reward of the patient under affliction.*

* Meaning their union in Heaven.

قال الراوي فلما الغلام يا موالي بحديثه غمني امره و صرت في ذلك الحال في حيرة لما احابني عليه من الغيرة فقلت له يا ابن العم هل ترضي ان ادلك الي خيرة اشير بها عليك و في ها ان شا الله عين الصلاح و سبيل الرشد و النجاح و بها يفرج الله عليك الذي تخشاه فقال لي قل لي يا ابن العم فقلت له اذا كان الليل و جات جاريت فا طرحها علي ناقتي فانها سريعت السير و اركب جوادك و انا اركب من بعض هذ النوق و اسير بكم في الليل جميعه فما يصبح الصباح الا و قد قطعت بكم براري و وديان م قفار و تكون قد بلغت مرادك و ظفرت لمحبوبت قلبك وارض الله والسيقه الفلا و انا ولد مساعد لك بروحي و بمالي ما دمت حيا

## NIGHT 488.

فلما سمع ذلك قال لي يا ابن العم حتي اشاور زها في ذلك فانها عاقلت لبيبت خبيرة بالامور قال فلما جي الليل و كان وقت مجيها و هو منتظر الوقت المعلوم فابطت عن عادتها فرايت الدتا و قد خبرج من باب الخبا و قد فتح فمه و

The narrator continues, When the youth, my lord, had told me his ſtory, his ſituation affected me, and I became involved in contemplation. An ardent wiſh to aſſiſt him poſſeſſed my mind, and I ſaid, If thou wilt conſent, I can point out, to thee an eligible plan, which, by God's bleſſing, will turn out, agreeably to my hopes, ſucceſsful and fortunate, and by it God will relieve thee from that which thou endureſt. He exclaimed, O ſon of my uncle! reveal it to me. I replied, When midnight arrives, and the damſel cometh, ſeat her upon my camel, which is ſwift of pace, mount thy horſe, and I will ride upon one of theſe camels, and ſpeed with you all night. Morning will not dawn, until I ſhall have conducted you through the foreſts, the haunts of wild beaſts, and the deſerts: thy object will be attained, and thou wilt be rendered happy with the beloved of thy ſoul: the land of God is wide enough to find a reſidence in; and I ſwear, by the Deity, that I will be thy helper and thy friend, with life and property, as long as exiſtence ſhall remain.

## NIGHT 488.

When he heard this, he ſaid unto me, O ſon of my uncle! I will conſult with her on this ſcheme, for ſhe is intelligent, prudent, and of ſound judgement. When night was far advanced, and the uſual time of her coming was arrived, he impatiently expected the moment; but ſhe was later than cuſtomary. Then I looked at the youth, who went to the door of the tent, and, opening

حار يستنشق هبوب الريح قال ثم دخل الخبا و قعد ساعت
و هو يبكي ثم قال لي يا ابن العم لابد ان لابنت عمي
في هذه الليلت من خبر و قد حدث لها حداث او عاقها
عني عايقي ثم قال اجلس مكانک حتي اتيک بالخبر ثم اخذ
سيفه و جعقت و غاب عني ساعت من الليل ثم اقبل و
علي يده شي يحمله ثم صاح الي فاعت اليه فقال انذري
يا ابن عمي ما الخبر فقلت لا قال فجعت في ابنت عمي في
تلک الليلت لا هنا كانت قد توجهت الينا كعادتها فتعرض
لها اسد في طريقها فافترسها و لم يبق مهنا الا ماتري ثم
انه طرح ما كان في يده فاذا هو مشاش الجاريت و شي من
عظامها ثم بكا بكا سديدا و ارمي الترسي من يده و هو
كيبا حزينا ثم قال لي لا تبرح من مكانک حتي ناتي
اليک فهض و غاب عني ساعت ثم عاد الي و علي يده
راس الاسد فطرحها عن يده ثم طلب منى ما فاتيته بالها
فاغتسل و غسل فم الاسد و صار يقبله و يبكي بكا شديدا ثم

his mouth, drew in the exhalations of the gale; * after which he returned, and ſat down for a while, and wept.

Then he ſaid unto me, O my couſin! there are no tidings this night of the daughter of my uncle; ſome diſaſter muſt have befallen her, or an accident have kept her from me; do thou remain in thy place until I come to thee with intelligence. He took his ſabre and ſhield, and was abſent about an hour of the night, when he returned, bearing ſomething in his hands, and called to me aloud. I haſtened to him; and he ſaid, Canſt thou gueſs, O my couſin! what tidings I have brought? I anſwered, No. He exclaimed, The daughter of my uncle this night has periſhed; ſhe was coming to me, as uſual, when a lion ſprung upon her on the way, and tore her to pieces, and there remains of her nothing but what thou ſeeſt. Then he ſet down what was in his hands, and it was the thigh bone of the damſel, and part of the ribs. He wept piteouſly, threw away his ſhield, and remained for ſome inſtants in agonizing lamentation; after which he ſaid to me, Leave not thy ſeat until I return to thee again. Then he went out, and was abſent for an hour; when he came back, and in his hands was the head of the lion: he threw it down, and aſked me for water. Then I brought him water, and he waſhed himſelf, and cleanſed the mouth of the lion, and kiſſed it,

* To Europeans this figure will appear inelegant, but Oriental poets often deſcribe the breeze as perfumed with the eſſences uſed by their beloved. Thus the Prince Jehaunder Shah, in his matin walks, exclaims from Hafiz:

"The breeze this morning is ſcented with amber,
"Perhaps my beloved may be paſſing over the plain."

*Vide* Bahardaneſh, Vol. III. p. 157.

قال يا ابن العم سالتك بالله و بحق القرابت و الرحم الذي بيني و بينك ان تحفظ و صيتي انك تكون سترا علي في هذه الساعت فاني ميت بين يدك

## NIGHT 489.

فان كان ذلك غسلني و كفني و هذه الباقي من ابنت عمي في هذا الثوب و ادفنا جمعا في قبر واحد ثم انه بكا حتي انتحب ثم دخل المضرب و غاب عني ساعة و خرج وهو يتنهد و يصيح ثم انه شهق شهقت فخرجت روحه و فارق الدنيا فلما رايت منه ذلك صعب علي و كبر عندي حتي كدت الحق به من شده حزني عليه ثم تقدمت اليه و فعلت مثل امر ني به من الغسل و كفنتها و واريتها الي التراب في قبر واحد و اقمت عند قبر هما ثلاثه ايام ثم ارتحلت و مكثت عدة سنين اتردد الي زيارتها تم تم

and wept bitterly; after which he ſaid, O ſon of my uncle! I conjure thee by God, and by the ties of kindred between thee and me, that thou obſerve my laſt will, as thou wilt be my intomber within this hour, for I ſhall expire before thee.

## NIGHT 489.

When this happens, waſh me, and enſhroud me with the remains of the daughter of my uncle in theſe clothes, and bury us together in the ſame grave. After this, he wept till he was exhauſted; when he retired to his muzrub, and remained abſent from me about an hour. Then he came out, and beat his boſom, and lamented bitterly, and at laſt fell into expiring agonies; when his ſoul departed, and he left this world. When I beheld this, mournful was my condition; but it was incumbent upon me that I ſhould perform my duties towards him, notwithſtanding my heavy affliction. I went to him, and did as he had enjoined me with reſpect to waſhing, and enſhrouded them, and laid them in the earth in one grave, near which I remained for three days. After this I returned home, and ſtaid two years, when I repaired again to viſit their tomb.*

* At the concluſion of this tale, the Ameer of Egypt rewards the narrator, of whom he requeſts another ſtory, when he begins that of Fatima Bint Ameen.

## *Portraits of* Baba Nanick, *and a Muſician performing on the Rebab.*

NANICK, the celebrated founder of the *Seiks*, a powerful and formidable race in Hindooſtan, was born in the province of Lahore, at a village called *Tulbindee*, during the reign of the Emperor Baber. Whilſt young, he forſook the world, and retired to a life of devotion and auſterity. In his retreat he formed a new ſyſtem of religion, and compoſed the book called *Gurrunt*, which, in the dialect of the Punjab, ſignifies *ſcriptural*. Nanick died at the age of ninety years; and his followers pay religious viſits to his tomb at the preſent day.

For this account the Editor is indebted to Captain Francklin's very intereſting Hiſtory of Shah Allum, (p. 72, &c.) The portraits are engraved from an original Indian painting in the Editor's collection: Nanick's coat is blue, his cap particoloured red, yellow, and blue; the muſician's dreſs is crimſon with gold ſpots.

بابا نانک و مردانه ربابی

## *Account of a large and valuable Collection of Oriental Manuſcripts, brought from Surat by* SAMUEL GUISE, *Eſq. and now to be ſold. Continued from* No. III. *p.* 315.

WE now proceed to notice the Sanſcrit Manuſcripts of this Collection.—The firſt is an oblong thin volume, intitled *Satra Gun*, with ſome rudely-drawn ſchemes or tables; the ſubject is ſaid to be Aſtronomy.

The ſecond is a thin oblong volume, written in a more uniform and handſome character than the former.

The third is intitled *Gerry Guchan*; a thin oblong volume, like the firſt-mentioned.

The fourth is a ſmall octavo manuſcript, intitled *Rutton Mallah*.

The fifth is likewiſe a thin octavo volume, and intitled *Zanum Patree Nezoom*.

The Zend and Pehlavi manuſcripts now follow; moſt of which

were purchaſed by Mr. Guiſe from the widow of *Darab*, the Parſi preceptor of M. Anquetil du Perron, at Surat; and ſome of them ſuch as that learned and inquiſitive Frenchman could not procure.

A very large and finely written volume in folio, the *Vendidad Sadè*; of which M. Anquetil du Perron has given a tranſlation. Zendaveſta, Vol. I. Part II.

Another very large and finely written folio volume, containing the *Vendidad Sadè*, *Izeſchne Sadè*, *and Viſpered Sadè*, in Zend; written in A. D. 1670. (See Anquetil du Perron.)

Another very large volume, containing the ſame three works; tranſcribed A. D. 1750, in a very fine hand. (See a ſpecimen in the miſcellaneous plate, p. 318, fig. 4.)

A large quarto volume, well written, containing the *Vendidad Sadè*.

Another quarto volume, containing the ſame work; with a commentary in Pehlavi.

A very thick and large quarto volume, written in a fine hand, containing the *Vendidad Sadè*, *Izeſchnè Sadè*, and *Viſpered Sadè*, before mentioned, in Zend; with the *Viſtaſpee Ieſcht*, in Pehlavi, Pazend.

A quarto volume, containing one of the ancient Parſi *Ravayets*, or traditions.

An octavo volume, containing the *Sirouze*, in Pehlavi; the *Izeſchne Karia*, and *Afrin Gahanbar*.

A ſmall quarto volume, containing the *Viſpered*, in Zend.

An octavo volume, of which the firſt and laſt pages have been ſupplied by a different hand. It is intitled, in the modern Perſick characters, كتاب فروشي *Kitab Feroufhi*.

An octavo volume, containing the *Neaeſchs Ieſcht*, in Pehlavi and Sanſcrit. The Sanſcrit tranſlations of the Zend and Pehlavi manuſcripts, which are found amongſt the Parſees of Surat, were made, according to M. Anquetil du Perron,* above three hundred years ago, by the Mobeds, *Nerioſengh* and *Ormuſdiar*.

Another octavo volume, containing the ſame work; viz. the *Neaſchts Ieſcht*, in the *Hindooi* language and character. (See a ſpecimen in the miſcellaneous plate, p. 318, fig. 3.)

A volume, containing only a few words written in each page, which, it appears, were to have been filled up with explanations. From the modern Perſian title, *Loghat Zend* لغات زند it may be ſtyled a Vocabulary of the Zend Language.

Another octavo volume, containing the Neaſchs Ieſchts, fairly written in Pehlavi.

* Zendaveſta, Vol. I. Part II. p. 5.

A ſmall volume, containing a vocabulary of Pehlavi and Zend; alſo two treatiſes on the Pazend Language, the Parſi Religion, and Aſtrology.

The *Izeſchne*, in Zend; an octavo manuſcript, well written.

An octavo volume, containing the *Daroun Sadè*, in Zend, and in the Indian of Guzerat: this work is part of the Parſi Liturgy, and conſiſts of ſeveral chapters of the *Izeſchnès*.

The *Shekun Goumani*, a moral and theological work, written in a large and fair character.

The *Viſpered* and *Seroſch*, in Pehlavi; a thin octavo manuſcript.

A ſmall and thin octavo volume, containing the work called *Tourio Neaſchs*.

An octavo manuſcript, containing the *Purſheſh Paſokh*, in Pehlavi; fairly written.

A large octavo volume, containing the Izeſhnee, in Zend and Sanſcrit.

The *Minokhered*, in Pehlavi and Sanſcrit. Of this manuſcript ſome account has been given in the Oriental Collections, Vol. II. p. 96; and a fac-ſimile of the firſt lines, in the miſcellaneous plate, ſame page.

An octavo volume, fairly written, containing the *Vadjerguerd*, or a collection of prayers which accompany certain ceremonies.

An octavo manuſcript, finely written, containing the Izeſchne Sadè.

A very thick volume, well written, containing the Neaeſchs Ieſcht Sadè; or a collection of various Neaſches, or devotional compoſitions.

An octavo volume, written by *Darab*, containing the *Feroufhe*, in Zend.

The *Boun Dehefh*, or Coſmogony of the Parſis; a well written volume in octavo. This work is tranſlated by Anquetil du Perron. *Vide* Zendaveſta.

A large volume, in Pehlavi and modern Perſian, containing the روایت بزرک *Ravayet Buzurk*, or *Great Tradition* of the Parſis; the ancient tenets of their religion, &c.

An octavo volume, in modern Perſian, containing the *Sadder*; of which the learned Hyde has given a tranſlation in his Relig. Veterum Perſarum.

The ſtory (in modern Perſian verſe) of *Chengherngachch* چنکهرنگهاچه

The Viraf Nameh, in modern Perſian verſe: this is a thin quarto

volume, with various miniature paintings rudely executed, representing the various ſituations of the ſoul in a future ſtate, both of reward and puniſhment. (See miſcellaneous plate, p. 318, fig. 1.)

A volume, conſiſting of ſome ſpecimens of fine Perſian writing, Indian portraits, and other drawings.

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## *Antiquarian and Critical Illuſtrations of Perſian Hiſtory and Romance----By* W. OUSELEY, *Eſq.*

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*The following obſervations were originally written to illuſtrate ſome paſſages in the* Tarikh Jehan Ara, *one ſection of which (containing the Annals of Iran) it was my intention to have publiſhed, with copious notes and illuſtrations: that ſection, with a literal tranſlation, has been lately preſented to the Public in my* "Epitome of the Ancient Hiſtory of Perſia;" *but the notes are reſerved for another occaſion, of which I have ſpoken in the preface to that work. The following paſſages, however, (taken at random from ſeveral hundred) will ſerve as a ſpecimen of the manner in which I had deſigned to illuſtrate the* Jehan Ara *by extracts from various other manuſcripts: the firſt is a note on the word* Nimrod, *in the account of* Cai-Kaus, *ſecond monarch of the Caianian Dynaſty, thus occurring in page* 17 *of the* "Epitome,"

*&c.* "*His ſurname was* Nimurd, *which, in the Arabick language, is* lam yemat *or* immortal, *corruptly altered into* Nimrod.

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No. I. NIMROD—This reſemblance of names has induced ſome hiſtorians to confound *Cai Caus* with Nimrod, the ſon of *Cuſh*, mentioned in the Bible*: But Mohammed Saduk† informs us, that

گفته اند که او نه نمرود است لیکن مانند نمرود قصد
سعود آسمان کرده بود

"It has been ſaid that he was not Nimrod, but that, like him, "he attempted to aſcend into the heavens."

The Hebrew name of Nimrod being derived from מרד *to rebel*, (a Chaldaick word) would not be inapplicable to the Perſian Monarch after his impious and vain undertaking; the tale, however, of his attempt to ſoar among the clouds, may probably be founded on his deſire of ſtudying the motions of the heavenly bodies, for which purpoſe he is ſaid to have erected two aſtronomical obſervatories, one in the vicinity of Babylon, and another on the ſpot where Bagdad now ſtands.‡

* Geneſis, chap. x 8, 9. &c.

† Of the various manuſcripts and authors quoted in theſe Illuſtrations, an account ſhall be given in the introduction to my future hiſtorical work. Some ſhort notices of them may be found in the Preface to the "Epitome."

‡ Archbiſhop Uſher is of opinion, that Aſtronomy was cultivated by the Babylonians in the time of Nimrod. "Unde apparet ſiderum contemplationi vacare cæpiſſe Baby-"lonios ipſius Nimrodi temporibus," &c.

Annal. Vet. Teſtam. p. 5. fol. edit. Lond. MDCL.

That moſt rare and excellent chronicle, the *Tabkat Naſſeri*, after relating ſome anecdotes of this ancient Monarch, informs us, that

بیک روایت ضرح بابل ساخت تا از حال آسمان اطلاع یابد

" according to one tradition, he erected the Tower of Babel for the " purpoſe of inveſtigating the ſtate of the heavens.*"

The extraordinary enterprize of Cai-Caus is related at length in the Shah Nameh: he is there ſaid to have trained young eagles† for the purpoſe of bearing him into the ſky, ſeated on a throne or

* Hamdallah Muſtoufi, in his *Tarikh Gozideh*, ſays,

در ولایت دیاربکر پشته بلند ساخت وبر آن عمارت کرد اکنون آنرا عفر میخوانند

" In the land of Meſopotamia he cauſed a very high heap, or artificial mount, to be " thrown up, on which he erected a building, at preſent called Affer."

Of this, the *Tarikh Moagem* thus ſpeaks:

و از آثار او رصدي در بابل است که انرا تل عفرقون خوانند

" And of the remains of his works, is that obſervatory at Babylon, which they call " the *Tel-i-Afferkoun*, or the Height of Afferkoun." He erected another at *Baghdad*, according to the *Leb-al-towarikh*: و او رصدي دربابل و یکي در بغداد بساخت

† Eagles—In the original *karges* or *garkes*—a bird which, according to the Perſian fictions, was of prodigious ſize, and lived many hundred years; it appears, however, from a very neat painting, in a beautiful copy of the *Ajaieb al Makhloucat*, to be nothing more than a large falcon, and anſwers nearly to that called by Ornithologiſts the *Falco Leucocephalus*, or white-headed eagle; the body being aſh-coloured and white, the crooked beak and legs yellow, and the talons black.

(See the article *Falco*, in that excellent work the Encyclopœdia Britannica, publiſhed at Edinburgh.)

chair, to which they were harnessed.* His impious pride was gratified by a momentary success, which rendered his fall the more humiliating; hurled from the clouds, this wretched madman must have perished, had not the divine wrath been tempered by mercy, which reserved him for a life of penitence.

Ferdousi mentions various traditions on the subject of Cai-Caus's rash undertaking.

و هر گونه هست آواز این
نداند بجز بر فلک راز ازین

"There are reports of every kind relative to this affair, the truth "of which is a secret known only in the heavens."

All agree, however, that the king's original design was to pry into the nature of the sun, moon, and stars;† but this is attributed to the suggestions of Satan, who, presenting himself one day before Cai-Caus, as he was going forth to the chase, (for he, too, was a גבר ציד *mighty hunter*, Genesis x.) — — — —

* According to the *Tarikh Tabari*, he ascended into the sky by means of a talisman; the power of which enabled him to take, as companions, several of his nobles and courtiers; but

چون انجا رسیدند که ابر بود آن بند طلسم بشکست و همه از هوا فرودافتادند و همه بمردند و کیکاوس نمرد

"when they came where there was a cloud, the fastening or knot of the talisman was "broken, and they all fell from the air, and died; but Cai-Caus didnot die."

† I have before observed that he constructed an observatory at Babylon. The famous *tower* erected there, was, according to some commentators, devoted to astronomical studies in the time of Nimrod.

برون شد یکي روز از بهر شکار

*(Shah Nameh)*

repreſented to him, that as he poſſeſſed all the treaſures of the earth, he would become more than mortal by acquiring a knowledge of the celeſtial bodies, and the ſecret cauſes of their revolutions. In the vain hope of learning theſe, and intoxicated with wine, Cai-Caus aſcended the throne, which Ferdouſi *accurately* deſcribes, and was borne aloft, declaring that he would explore the ſecrets of the ſpheres, and "reckon one by one the ſtars of heaven."

همان اختران سر بسر بشمرم

"According to ſome," adds the poet, "he provided himſelf "with a ſword, his bow, and arrows."

دیگر گفت ازآن رفت بر آسمان
که تا جنگ ایزد کند بد گمان
شنیدم که نمرود کاوس بود
که بیمایه پر مکر و افسوس بود

"Others ſay, that he aſcended the ſkies with an impious intention "of making war on the Almighty; and I have heard that Cai-Caus "is the ſame as Nimrod, who was full of deceit (or magick arts), "and guilty of innumerable provocations."

بگونسار گشتند ز ابر سیاه
کشان از هوا فرو تخت شاه
سوي بیشه شیر چین آمدند

" (The eagles) were precipitated headlong from the black clouds, " and drew with them, from aloft, the throne of the king: they " fell near the foreſt of Lions, in Cheen, or Tartary," &c.

In the deſerts and foreſts, amid the retreats of ſavage beaſts, the wretched monarch, humbled in the duſt, ſued for mercy, and obtained it: his underſtanding was reſtored, his penitence was ſincere; and the chiefs of Perſia, who had ſought him for a conſiderable time, were at length permitted to lead him from the foreſt, and reſtore him to his people. His inſanity, however, and wickedneſs, had been ſo exceſſive, that the chiefs were provoked to revile him in opprobrious language.

بدو کفت کودرز کین خارستان
ترا جاي زیباتراز شارستان

Gudarz ſaid to him, " This thorny foreſt is a fitter habitation " for you than a city, the abode of men." And the poet declares, that

خرد نیست اورا نه هوس ونه راي
نه مغزش بجایست و نه دل بجاي

" He poſſeſſes neither wiſdom, ſenſe, nor prudence—neither are " his brains, nor his heart, in their proper places."

I have dwelt on this article, perhaps, with a degree of prolixity, becauſe it corroborates, in a twofold inſtance, my aſſertion,* that

* In the intended preface.

the Old Teſtament has furniſhed materials for many anecdotes of Perſian hiſtory and romance. If the beginning of Cai-Caus's ſtory reſembles that of Nimrod, the reader will, perhaps, anticipate my obſervation, that in the cataſtrophe, it ſeems to record the puniſhment of another Babylonian monarch, who ſuffered a *privation of underſtanding*; was driven from men, and *dwelt with the beaſts of the field till his hairs were grown like eagles' feathers*; and who, the divine anger being appeaſed, was *re-eſtabliſhed in the kingdom, his counſellors and lords having ſought unto him.**

The reigns of Cai-Caus and Nebuchadnezzar † are placed, by chronologers, in the ſame century; but the inconſiſtency of aſſigning to their age the actions of Nimrod, who flouriſhed many hundred years before, may be objected to my aſſertion: the reader, however, will perceive, in the courſe of theſe pages, that this is not the only inſtance of ſuch incongruity. The Perſian writers, from an imperfect knowledge of Jewiſh hiſtory, frequently confound the perſonages and occurences of different ages; aſcribing to one king the actions of another, whether his contemporary or predeceſſor. A ſimilar confuſion would probably be the reſult, were we, after ſlightly peruſing the ancient records of any nation, relying perhaps on memory or oral traditions, to attempt a particular account of perſons and events.

* See the Hiſtory of Nebuchadnezzar, in the book of Daniel, ch. 4.

† According to Archbiſhop Uſher, Nebuchadnezzar began to reign in the year 607 before Chriſt. Cai-Caus, according to Sir W. Jones (who does not, however, remark any coincidence) in the year 600. See a ſhort Hiſtory of Perſia, prefixed to the Life of Nadir Shah, *in Engliſh*.

No. II. *(This note belonged to the word* Khuziſtan *(the ancient province of Suſiana), in page* 43, *Epitome of the Ancient Hiſtory of Perſia.)*

In ſome manuſcripts the name of this province is *Khuriſtan*; but the variation from *Khuziſtan* being only in the omiſſion of a point, I am induced to think the difference merely accidental, and ſuch as may be found, I will venture to ſay, in every Oriental MS. except the Koran. The reader, however, who wiſhes for critical accuracy, may conſult the obſervations of the learned German Profeſſor Wahl, in his admirable work on the Geography of Perſia; * he there points out the variations in the name of Khuziſtan. But the following paſſage, which I extract from a rare and valuable manuſcript, ſeems to preſcribe the mode of orthography with lexicographical preciſeneſs, in the terms of Arabian Grammar:

خوزستان بضم خا و سکون واو و زاء معجمه مکسوره و سین
مهمله ساکنه و تاي مثنات فوقانیه و الف و نون و الیتي است
مشهور میان فارس و عراق و عرب و تختکاه آن اهواز بوده و
اکنون ششتر است و از بلاد آنست عسکر مکرم و رامهرمز و
ارجان و جند شاپورو جویزه و دزفول و غیرآن و اصل درآن
خوازستان است بالف بعد از واو و خوازه بزبان دري قبه
با شدکه بهر عروسان بندند چون اهالي آن در لوازم عروسي
مبالغه کردندي بآن نام مشهور کشت

* Altes und Neues Vorder und Middel Aſien. Leipſ. 1795.

" Khuziſtan, with the vowel accent *damma* on the letter *kha*, *wau* " quieſcent, *za*; with the diacritical point, and the vowel *keſra* " *ſin*, without any diacritical points, or vowel accent; *ta* with two " diacritical points over it; *alif* and *nun*;—a well-known province, " ſituated between *Fars*, *Irak*, and *Arabia*. *Ahwaz* was formerly " the capital, but now *Shuſhter* is the chief city. Among the " towns of this province are *Aſker-mekurrum*, *Ram-hormuz*, *Arjan*, " *Jond-i-ſhapour*, *Jouizeh*, *Duza-foul*, and others. The origin " of this name was *Khuaziſtan*, with the letter *alif* after *wau*. " The word *Khuazeh*, in the *Deri* dialect, ſignified a decorated arch " or pavilion, erected in honour of bridegrooms; and as the people " of this province were very ſumptuous in celebrating nuptials, the " place was named (*Khuaziſtan*) accordingly." (*Tahkik al Iraub*, or Geographical Dictionary, by Mohammed Saduk Iſſahani.)

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No. III. (*This is extracted from the intended preface.*)

Of the ancient kings, as of the firſt patriarchs, I muſt here obſerve, that the Perſian hiſtorians, in general, derive the names from words of the زبان سريانى *Zeban-i-Syriani*, or Syrian language. To diſcover whether by this they mean that dialect of Hebrew called Syriac, the Hebrew itſelf, Aſſyrian, or Chaldean, muſt be the reſult of future inveſtigation. That they eſteem it the primeval tongue, appears from a very curious paſſage in the Ancient Hiſtory of Tabari, who preſerves ſome Arabick verſes, traditionally

ſaid to be tranſlated from the pathetick exclamations uttered by Adam in the *Syrian* language, on the death of his ſon Abel.

From the few derivations which I have already analyzed, I am induced to think that *Hebrew* and *Chaldaick* may explain the greater number of them. We muſt allow, however, for the vague and inaccurate manner in which Perſian writers treat of foreign etymologies: —perverting and corrupting words like the ancient Greeks when they condeſcended to mention the names of *barbarians*.

As the Eaſtern records deſcend, the derivation of words from the زبان يوناني *Zeban Iunani*, or Grecian lauguage, becomes more frequent. The Perſian hiſtorians are in theſe, generally, but not always, correct.—We may ſuppoſe the ſame degree of general accuracy, with occaſional exceptions, in their *Syrian* etymology. But by the word *Syrian*, it does not appear to me that the writers of Perſia, and the Greek and Roman hiſtorians, mean the ſame language or people. Although the Syrians, according to Diodorus Siculus * and Pliny,† were ſuppoſed by many to have firſt invented *letters*, yet it is not a neceſſary conſequence that the Syrian ſhould be ſuppoſed the primeval tongue.

Herodotus extends the name of *Syrians* to the inhabitants of Je-

* Προς δε τους λεγοντας οτι Συροι μεν ευρεται των γραμματων εισι, παρα δε τουτων φοινικες μαθοντες τοις Ἑλλησι παραδιδοασιν. *Diod. Sic. Lib. V.*

† Literas ſemper arbitror Aſſyrias fuiſſe, ſed alii apud Ægyptios à Mercurio, ut Gellius; alii apud Syros repertas volunt. Plin. Hiſt. Lib. vii. c. 58.

rusalem, whom he styles the *Paleſtine Syrians*.* But it is moſt probable that our Perſian authors mean the *Aſſyrian* language; and, as I ſaid before, that the ancient names may be explained through Hebrew or Chaldaick. In ſupport of this opinion, I ſhall offer ſome obſervations in another place.

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No. IV. *(In the "Epitome of the Ancient Hiſtory of Perſia," p. 43, we are informed that Shapour, the ſon of Ardeſhir, built Niſhapour.)*

The ingenious Author of the *Ajaieb al Beldan*, compiles his account of Niſhapour from various chronicles, but laments that he had never been ſo fortunate as to ſee a certain hiſtory of this city, much celebrated among the curious. From other records, however, he informs us that it is one of the moſt ancient places in Khoraſan, originally founded by Tahmuras; and, having fallen to decay, rebuilt during the reign of Ardeſhir Babegan.

و شاپور ذو الاکتاف که از ملوک عجم بزیادتي مکنت
رشوکت و عبید و خدم امتیاز داشت در افزوني عمارت آن
بلده سعي و مبالغة بسیار نمود و در زمان ارتفاع اعلام اسلام
عمرو بن لیث صفاري نیشاپوررا دارالملک ساخت و در سنه
خمس و ستمایه آن شهر بزلزله خراب شد و در حوالي آن شهر
شهري دیکر ساختند

* Απὸ γαρ Φοίνικης μιχρὶ ηρων των Καδυτίος πολιος, ἣ ιςι Συριων τον Παλαιςίνων καλεομενων. *Herod. Lib. III.*

" And *Shapour Zule'ctaf*, who exceeded all the kings of Perſia " in power and magnificence, pomp of retinue, and attendants, " uſed all his endeavours to improve and enlarge this city; and at " the time that the banners of Iſlamiſm were exalted, *Omru ben* " *Leis*, of the *Soffarian* race, made Niſhapour his capital, which, " in the year 605 (of the Chriſtian æra 1208), was deſtroyed by an " earthquake; and, near the ſpot where it ſtood, another city was " erected."

This is but a part of the account given in the *Ajaieb al beldan*. A long article on Niſhapour may be found in the *Nozehet al coloub*. *(Geogr. chap.* 17.*)* And the *Tarikh Gozideh* informs us, that

عمارت نیشاپور خراسان که طهمورث اغاز کرده و پیش از اتمام
خراب شد شاپور آنرا بر مثال رقعه شطرنج هشت در هشت قطعه
ساخته

" The buildings of Niſhapour in Khoraſan, which Tahmuras " had firſt erected, having been totally demoliſhed after his time, " Shapour rebuilt that city, dividing it into ſquares by *eight times* " *eight*, like a cheſs-board."

Niſhapour is often mentioned by the Perſian poets. It is one of the four cities of Khoraſſan which *Anvari* celebrates in a paſſage of his Divan (too long to be inſerted here), beginning

چار شهرست خراسانرا بر چار طرف

No. V. (*Note on Zerduſht. Epitome*, p. 21.)

Of the Sabean religion, which is ſaid to have prevailed in Perſia, until the introduction of Zoroaſter's doctrines, we have ſtill, notwithſtanding the learned labours of many ingenious antiquaries, but a very imperfect knowledge.* To enlarge on the ancient mode of worſhip among the Perſians, would ſeem almoſt unneceſſary, after the reſearches of Dr. Hyde, and Monſieur Anquetil du Perron,† and would extend this work beyond the limits of an Epitome. I ſhall, however, on this intereſting ſubject, offer ſome obſervations in a future eſſay, the materials for which are more curious and more abundant than I could have expected to find.

I have reaſon to believe, that notwithſtanding the ſharpneſs of the Mohammedan ſword (one of the chief inſtruments uſed in propagating the doctrines of the Koran), many worſhippers of the Deity, under the grand ſymbol FIRE, at this day practiſe in ſecret the ancient rites of their religion, in various parts of Perſia, amidſt

* See particularly the "Eſſai ſur l'Hiſtoire du Sabeiſme, par M. le Baron de Bock, printed at Halle, 1787, quarto, and at Metz, 1788, in duodecimo; with his "Recherches Hiſtoriques ſur le Peuple Nomade appelle en France *Bohemiens*, et en Allemagne "*Ziugener*;" with a Catechiſm of the Religion of the Druſes.

The reſearches of Baron de Bock, on the *Gypſies*, were occaſioned by the publication of M. Grellmann's work (in German) on the ſame ſubject.

† See the "Hiſtoria Religionis Veterum Perſarum," by Dr. Hyde of Oxford; and the *Zendaveſta* of M. Anquetil du Perron.

the receſſes of great mountains, and more particularly in the vicinity of Yezd.—There, not many years ago, dwelt *Ruſtam*, a moſt learned and worthy *Magian*, equally ſkilled in the principles of his own religion and in the laws of Iſlamiſm, and accompliſhed in various ſciences. With him that very ingenious traveller, *Mohammed ali Hoſein*,* formed an intimate acquaintance, and ſaw in his poſſeſſion ſome records, ſaid to have been written many thouſand years. But he adds, "Theſe venerable manuſcripts

تصور و نقص بسیار داشت ــ بنای ضبط حرکات را بر تاریخ
خلقات کیومرث که نزد ایشان ابوالبشیر و آدم عبارت ازو
ست نهاده بود

"Had ſuffered many injuries, and were much decayed."—"The inſtitution of the Magians is dated from the creation of Caiumuras, who, among them, is reputed the ſame as Adam."

And this moſt intelligent Muſſulman mentions, in other parts of his *Memoirs*, various learned Magians, with whom he lived in intimacy and friendſhip, particularly a deſtour or prieſt, reſiding at Shiraz. I have reaſon to think, that many curious manuſcripts (beſides that Pehlavi volume which furniſhed materials for the Shah-Nameh), more ancient by ſeveral centuries than Mohammed, have eſcaped both the injuries of time and of ſuperſtition; and I agree in believing with Monſieur Anquetil du Perron, a very competent judge, that ſuch

* See ſome account of him, Oriental Collections, Vol. II. page 36.

works might ſtill be found in many parts of the Eaſt, which would amply reward the labours of an inquiſitive and well-informed traveller.*

According to *Al-Tabari*, the worſhip of Fire was common long before the time of Zoroaſter. In the reigns of the firſt kings (from Caiumuras to Zohak, in whoſe time, he ſays, Noah propheſied) "Of the Antediluvian people,

گروهي آتش پرست بودند گروهي آفتاب پرست

"Some were fire-worſhippers—ſome adored the Sun."

*Zachariah al Cazvini*, author of the admirable Encyclopædia, intitled *Aajïeb al Makhloucat*, informs us, in a chapter on the religion of the ancient Perſians, that

در قديم الزمان بدين صابي بودندي و كواكب پرست تا
زمان كشتاست بن لهراشت در عهد او زردشت

"In early ages they were of the Sabean religion, and worſhipped "the ſtars, until the time of Guſhtaſp,† ſon of Lohoraſp, in whoſe "reign *Zerduſht* (Zoroaſter) appeared," &c.

* "Je ſuis perſuadé qu'un Voyageuer inſtruit pourroit encore trouver en Perſe, dans "l'Armenie, en Afrique, des ouvrages anterieurs au Mahometiſme."

Reflections ſur l'utilité que l'on peut retirer de la lecture des Ecrivains Orientaux; in the 35th vol of "Memoires de l'Acad. des Inſcript. p. 161."

† In the original it is written *Kuſhtaſt*, an affectation of Arabick orthography. Not

The paſſage, with which I ſhall conclude this note, is taken from a very curious account of the Jewiſh prophets, and the ancient religions of the Eaſt—in that excellent work, the *Tarikh Kapchak-Khani*. After mentioning the fall of بخت النصر *Bakht al Naſer* (Nebuchadneſar) from Babylon, he informs us that the government of Syria was committed to the hands of كورش *Coreſh*, and the captive children of Iſrael, collected under the charge of Daniel, who obtained permiſſion to rebuild Jeruſalem.

در آن عهد زردشت دین کبري پدا کرد کشتاسپ پزیرفت
قبل ازین پشدادیان کیومرث و هوشنک و طهمورث و جمشید
قرب پانصد سال در ملت نوح علیه السلام و افریدون و توروسلم
و منوچهر و ذاب و طهماسپ بشریعت خلیل الرحمن و کیقباد
و کیکاوس و کیخسرو و لهراسپ بدین موسي بودند
کشتاسپ آتش پرستي رواج داد از آن هنکام سلاطین
عجم تاعهد یزدجرد شهریار درخلافت امیر المومنین عمر رضی
الله عنه برافتاد

" At that time Zerduſht introduced the religion of the Guebres
" (or Gawrs), which Guſhtaſp adopted. Heretofore the Peiſh-
" dadian kings, Caiumuras, Houſheng, Tahmuras, and Jemſhid,
" for near five hundred years, obſerved the religion of Noah,* to

having in their alphabet the letter *p*, it is uſual among the Arabians to change it, when occurring in foreign words, into *t*, *f*, or *b*. Thus they write Lohorasf, Piuraſb, &c. &c.

* It may be obſerved, that in this enumeration of the Peiſhdadian Kings of Perſia, Zohak has been omitted, perhaps as an Arabian uſurper, or as one who endeavoured to

" whom be peace! Feridoun, Tour, Salm,* Manucheher, Zab, " and Tahamasp followed the laws of Abraham. Cai-Kobad, Cai- " Caus, Cai-Khosru, and Lohorasp, were of the faith of Moses. " Gushtasp established the worship of fire, which the monarchs of " Persia continued to practise from his time till the reign of Yez- " dejerd, the son of Shahriar, during the Khalifat of Omar, chief " of the true believers: May God reward him!"

The following passage is extracted from that very valuable Tarikh, the *Tebkaut Nasseri*.

گشتاسپ بن کیلهراسپ ببلخ بر تخت نشست و کارها
برجاده و عدل کرد زرتشت در عهد او دعوي پیغامبري
کرد و گشتاسپ دین او قبول کرد و آتش کدنا بنا هاد
و زرتشت کتابي آورده بود بازند نام آن کتابرا بزر بر
دوازده هزار پوست بنوشت

" Gushtasp, the son of Cai-Lohrasp, ascended the throne at " Balkh, and duly administered justice.

" In his time Zertusht professed himself a prophet; and Gushtasp " approved of his religious doctrines, and caused fire-temples to be " erected; and Zertusht produced a certain book called *Pazend*, " which he had written in letters of gold on twelve thousand skins."

introduce the worship of idols, which, according to Herodotus, was unknown among the ancient Persians: "Αγαλματα μιν και νηους και βωμους ουκ ειωθαμεν," &c. Clio. "It is not " their custom to erect either statues, or temples, or altars, &c.

* Salm, a son of Feridoun.

If we may believe the miſſionary Sanſon (who viſited Perſia in the year 1683) the Guebres ſtill preſerved their ſacred traditions and religious code, tranſcribed on parchment or ſkins.*

---

No. VI. *(The following note belonged to the word* Abteen, *the name of Feridoun's father. Epitome, &c. p. 9.)*

Abtin آبتین

This name has, by M. d'Herbelot and others, been written *Abiten*, as if ſpelt آبیتن In moſt manuſcripts the diacritical points are ſo equivocally placed, that I was doubtful of the true pronunciation and orthography of this word until I tried it by the rules of metre. In the following diſtich, from the Shah Nameh, *Abteen* or *Abtin* rhymes with *zemeen* or *zemin*, a word of two ſyllables:

منم پور آن نیک دل آبتین
که بگرفت ضحاک از ایران زمین

"I am the ſon of that generous-hearted Abtin, who baniſhed "Zohak from the land of Iran."

* Leur croyance eſt contenue dans des membranes que leurs Mages ou Pretres leur liſent dans de certians tems—Ces membranes en contiennent que des fables & des traditions ſuperſtiticueſes: toute leur habilité conſiſte à cacher ces membranes, &c.

Sanſon Voyage, &c. de Perſe, p. 257. Duod. Paris, 1695.

Alſo in another couplet of Ferdouſi :

فریدون که بودش پدر آبتین
همی بود در مرز ایران زمین

" Feridoun, whoſe father was Abtin, was (at that time) in the " Perſian territories."

And in this line of *Khacani :*

قاتل ضحاک کیست جز پسر آبتین

" *Who is the deſtroyer of Zohak but the ſon of Abtin?*

It is probable that this name is compounded of آب and دین the former ſignifying, among its numerous meanings, the *luſtre*, *purity*, &c. ; and دین *religion*, eaſily hardened in pronunciation to تین The father of Feridoun was of eminent piety, and his name *Abtin*, according to the *Ferhung Sururi*, is ſynonimous with پاک دین a man of pure faith, upright in religion.

## *Presentation Letter from* GOLIUS *to* SELDEN. *Copied from a leaf in the beginning of Golius's Arabic Lexicon.* Bib. Bod. Art. Seld. L. I. I.

NOBILISSIMO Ampliſſimoque Viro, D. IOHANNI SELDENO, omnigenæ eruditionis et virtutum gloria clariſſimo, faventis benevolentiæ, tum erga alios paſſim, tum erga me, in juvandis literarum Orientalium ſtudiis luculentèr demonſtratæ, nunquam non futurus memor, hunc eorundem ſtudiorum Fœtum et ſimul qualecunque Inſtrumentum quamvis exquiſito illius palato minus gratum fortè, grati tamen addictique Animi Pignus, non tam dono quam jure meritoque debiturus mittebam, et cum obſerventiæ obſequiis offerebam.

JACOBUS GOLIUS, Autor.

# *Indian Poems. Tranſlated by* Jonathan Scott, *Eſq.*

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*Hindooſtannee Ode, by the Emperor* Shah Aulum.

Shew thy face, O my love! I invoke thee by Heaven.
Let me hear thy voice ere you quit me, I invoke thee by Heaven.
My heart is in thy captivity, I ſwear by thy footſteps.
Unfold the bloſſom of my heart, I invoke thee by Heaven.
A languiſhing for thy embraces poſſeſſes my ſoul;
Receive me to thy boſom, I entreat thee by Heaven.
Far from thy face be the gaze of the malicious,
Hide thy face from my rivals, I entreat thee by Heaven.
Contrive ere you leave me, I entreat thee by Heaven,
Some mode of our meeting again agreeable to our wiſhes.
Shew thy ſhining eyebrow, O my Moon! to *Aftab.**
Appear on the corner of the terrace, I invoke thee by Heaven.

* The Sun, his Imperial Majeſty's poetical deſignation. Every Oriental Poet aſſumes ſome appellation in his verſes.

*Hindoostannee Song.*

Thou art in the crowd, and visitest not me; yet may Heaven preserve thee, O my love! What shall I say, my love, of the affliction of my heart? Agreeable to the proverb, patience is best; I must be resigned.

---

O that some one would call my beloved, and make him submissive? I seek for him in the desert and wilderness; shew me, O my friends! the path which I have lost.

---

I live upon thy words, but now take me with thee. Hear me, O my love! with graceful crest. I would sacrifice my life for my love: who else will do so? May a hundred thousand such lives as mine be sacrificed to thee!

---

Ah! what have thy piercing eyes done to me, O beloved of my heart, dear as my heart itself!

---

O my love! I stand in the gloomy darkness, and in sad accent bewail thy absence; but you come not, neither do you write. The spontaneous sighs of grief escape me unceasingly, O my friends!

Alas! alas! woe to my heart, for you yourſelf told me not to leave thee.

---

Why come you not, my love! to embrace me? As I have given thee my heart, enjoyment is neceſſary. Thy beauty hath ſtamped itſelf in my breaſt. As I have plighted my love, I cannot break it; but, while I have life, will ſacrifice it for thee, O Hunniah!

---

When my love, who laſt night left me in diſguſt, returns, I will be grateful to God. Grant ſo much of my petition, viz. May the ſchemes of the bearers of ſlander againſt me be defeated, that they may not tell tales to my beloved! O moſt cruel of the cruel! will not you caſt one look upon me, when my ſituation is thus deplorable?

---

*Indian Song, by* Shokut.

What angel ſhall I implore? My heart is diſtracted. Madneſs was decreed me; ſhe is only the inſtrument of Providence. I concealed my thoughts, O my love! but the dart from thy eyelaſh found its mark in my heart.

---

I thought thee artleſs, O my love! but thou, from the company of my rivals, art become wily and ſubtle. Whoever viſited the

bourne of non-existence, has never returned; as to do it is difficult. No one, O Shokut! ever retreated from love of thee, though all mankind became his opposers.

---

At sight of thy graces, I gave up at once my reputation and honour, threw aside modesty, and stopped not for messages. In the assembly of intoxication, my heart clung to the cup-bearer; all the ceremonies of devotion were forgotten. The charms of thy graces appear, when present or absent. Let both be done away, and my perplexities will end.

---

Why speak you thus, O my love! If enemies hear, they will laugh scornfully. The actions of love cannot be concealed; for when a lover views the beauty of a beloved object, he involuntarily attempts to embrace it.

---

I am weary with expectation of thy coming, and the evening is arrived. O confidant! ask my beloved when she will gratify my wishes.

---

O my companions! what shall I do, since my beloved comes not? My pain will not quit me; I have no power to bear it. The morning will not dawn. I cannot sleep at night.

I find it difficult to paſs near thy dwelling, my love! every way I look, I ſee hearts languiſhing in pain.

---

This queen has variegated bracelets. All *Jummah* admires her, and even *Heera* and *Raanjee* are ſmitten. Pleaſing, pleaſing, are the meetings of lovers, and the ſociety of thee, O my trueſt love!

---

Be not in haſte to love; but when you do, be conſtant, and break not promiſes. May no one do as thou haſt done! I am thy ſlave, thy devoted, thy captive, O my blooming love! One of thy hands beats the tabor; the other, the lute. O Raanjee! let us go with my companions to ſee my blooming love.

---

O my friends! my beloved is haughty. Her eyebrows are like bows, and her eyelaſhes like arrows.

---

What powers are in thy eyes, O my charmer! The bracelet-adorned dames of Jung Sealla * have ſtolen my heart.

---

Riſe at the dawn, attend to thy own ſorrows, be wakeful, for thy dreams will alarm thee.

* A place in Punjaab.

O my ſhepherd! thou art my life; each finger has a ring on every joint, and thy arms have bracelets,

---

What haſt thou done to Rung Ruſs, and what to me? I cannot ſleep; appetite hath left me ſince thou art abſent. I could eat betel out of thy mouth.

---

When we were pleaſed with each other, thy mouth had the redneſs of betel, and thy teeth the ſplendor of the diamond and ruby.

---

She remained all night in ſleep, and is not yet come home; ſo I ſuppoſe my rivals have tempted her. Morning has been waited for in expectation. O Rung Ruſs! on whom haſt thou fixed thy affections?

---

I cannot ſpeak thy praiſes, whoſe ſplendor exceeds the moon in brightneſs, and who art all perfume. Is it ſtrange that our ſenſes are raviſhed at ſight of ſo much grace and wiſdom?

---

O my friends! I embrace my love, in hopes that ſhe will go with me. I ſpeak; why will you not hear me? Go with Rung Ruſs, go with him and Conſtancy.

She charmed me to the ſnare, O my friends! O Raja Bahadur! thou breatheſt charms in thy ſongs.

---

O my heart! whoſe influence do you deny, ſaying it is not in me? Thy perfume exiſts not only in thy flowers. I walked in the garden of chance, like the weſtern gale; no flower denied that thy ſcent was in it. I cannot live without ſeeing thee, though this employment does not become me. To explore the Divinity, is vain; be ſilent, as there is now no inſpired perſon.

The thread of love is more delicate than that of life.

There is no point unknown to thee.

I have this deſire; to ſee thee living: If I do that, I ſhall not regret dying.

The ſacred text,* *be not hopeleſs*, atteſteth that God is merciful.

Though love is criminal, yet do not deſpair.

---

The voice of my love ſounds, O my friends!

You croſſed the river, but I heard thee playing on thy flute.

---

What need of the mirrour, when our eyes meet, and in them we view each other?

* A text from the Koraun.

# *Anecdote of* Jacoub ben Leith----*Extracted from the* Negariſtan*, *a Perſian Manuſcript, and tranſlated by* W. Ouseley, *Eſq.*

THE Dynaſty of Perſian Princes, ſtyled *Soffarians* or *Soffarides*, was founded by *Iacoub* the ſon of *Leith*, who raiſed himſelf from the humble ſtation of a copper-ſmith to the rank of a ſovereign. [redacted] of Khoraſan and Taberiſtan, he was declared rebel by the Khalif Motamed, in conſequence of which he marched with a powerful army towards Baghdad, in the year of the Hegiræ 265 (A. D. 878), but died on the road, and was ſucceeded by his brother *Amru ben Leith*.

---

نقلست که یعقوب لیث در وقتي با جمعي از جوانان
نشسته بود و از ظرایف و لطایف چیزها باز میگفتند و یعقوب
هنوز بطلب ملک نپرداخته و رایت مردي و مردانکي
نیفراخته یکي گفت لطیفترین لباسها اطلس خطایست

* There are different works which bear this title: the following extract is from the Negariſtan of Ali ben Taifour Buſtami. علي بن طیفور بسطمي

دیگري گفت ظریفترین تاجها طاقیه رومي باشد دیگري
ادا نمود که از سایها سایه بید سازکارتر دیگري چنین نمود
که از منازل بوستانهاء پر گل و ریاحین بهتراست دیگري
تقریر کرد که از مشروبات خمر صافي موافقتر است دیگري
چنین گفت که از نغمات سازها آواز عود ملایمتر دیگري
بیان کرد که از براي ندیمي محافل جوانان خوب صورت
زیبا سیرت لایقتر چون یعقوبرا نوبت رسید گفتند تو هم
سخني بگوي گفت خوبترین لباسها زره است و بهترین
تاجها خود و زیباترین شرابها خون دشمنان و لطیفترین
سایها سایه نیزه و ظریفترین آوازها صهیل اسپان کجم
پوشیده و گرامي‌ترین ندیمان مردم کاري و مبارزان
کارزاري و در اشعار حضرت امیر المومنین اسد الله الغالب
[redacted] علي بن ابي طالب علیه السلام
وارد ست که

شعر

السیف و الخنجر ریحایت
اف علي النرجس و آلاس
شرابنا من دم اعدائنا
وکاسنا من جمجمة الراس

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"There is a tradition, that once Jacoub Leith was ſitting with a company of young men, converſing on the elegance and pleaſantneſs of different things; he had not yet begun his ſearch after empire, nor exalted the banners of heroiſm and bravery. One ſaid,

"The prettieſt garments are thoſe made of Khatai ſatin;" another ſaid, "The neateſt head-dreſs is the fillet worn in Roum (Greece or Notolia);" another declared, "That the ſhade of willow trees was the moſt agreeable;" another aſſerted, "That the pleaſanteſt of all places were gardens full of roſes and odoriferous plants;" another declared, "That of all liquors pure wine was the moſt grateful;" another ſaid, "That the tones of the lute were more pleaſing than thoſe of other inſtruments;" and another aſſerted, "That for the purpoſes of conviviality, a ſociety of handſome young perſons, with elegant manners, was the fitteſt." When Jacoub's turn came, they deſired him alſo to ſpeak; he ſaid, "The handſomeſt dreſs is a coat of mail, and the beſt covering for the head is a helmet; the pleaſanteſt beverage is the blood of enemies, the moſt agreeable ſhade is that of ſpears; the moſt delightful muſick is the neighing of the capariſoned war-horſe; and the moſt eſtimable companions are warriors and valiant heroes." Thus it occurs among the verſes of that exalted perſonage, the Commander of the Faithful, the victorious lion of God, [redacted] Ali, the ſon of Abi Taleb, on whom be peace."

*Arabick verſes.*

"The ſword and the dagger are (my) fragrant flowers.
"Contemptible, in my opinion, are the narciſſus and the myrtle:
"Our drink is the blood of our enemies;
"Our cups their ſkulls."

## *Mots d'ancien Egyptien qui se trouvent inscrits sur une Antique de bronze de la Collection du Rev. Thomas Coxe, et dont l'empreinte, se voit* Oriental Collections, Tome I, No. 4, p. 324---- *Expliqués par M. l'Abbé* CAPERAN. *Continued from* No. III. p. 310.

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9 et 10. UDIEOUI USEIPH, ou JUDIEOUI JUSEIPH. Le premier mot UDEOUI ou JUDEOUI signifie Juif. Il tient à l'Hébreu יהודה, IHOUDE, JUIF. Cette épithète annonce nécessairement le Patriarche Joseph. La lettre initiale de ces deux mots est la même. C'est l'υψιλον des Coptes et des Grecs. Elle se rend aussi par Y ou J consonne. De là *Judieoui Juseiph*. La seconde lettre du premier mot est le Δελτα. La troisiême la dipthongue IE. La quatriême est O. La cinquiême U. La sixiême I. Dans le second mot, la seconde est O. La troisiême le SO Egyptien. La quatriême, susceptible de differentes analyses (voyez lettres composées) est ici EI. La cinquiême F, c'est le *ph* des Coptes. JOSUPH ou JOUSOUPH est le nom que les Arabes donnent à Joseph. On sait l'Histoire de Joseph

et combien ce Patriarche s'eſt rendu ſameux en Egypte. On ne doit donc pas être ſurpris de le voit figurer ici entre les Génies ou Intelligences de Saïs et de Tanis.

11. PHAROE ou PHARON, *Pharaon.* La première lettre eſt une des formes du Φ dans l'alphabet même des Coptes. La ſeconde eſt l'Αλφα. La troiſiême eſt R, quiſe diſtingue du THAU par la barre à crochet aux deux extremités qui croiſe ſon pied. Le Runique donne la même forme à la lettre R. Il ne fait autre choſe que de la renverſer de haut en bas. La quatriême lettre eſt O. La cinquiême E N ou H; car cette lettre donne ces trois valeurs (*Voyez l'alphabet et la note ſur* PASI *ci deſſus.*) Les Egyptiens attribuent à Pharon ou Pheron d'avoir fait élever des obéliſques. Hérodote et Diodore diſent qu'il condamna des femmes adultères à être brulées. Pharaon tient à l'Hébreu פרע, PHERA, croitre et devenir puiſſant.

12. ISAUTHOS, ISATHOS, ou SETHOS. La première lettre eſt I. La ſeconde le SO. La troiſiême l'Αλφα. La quatriême TH avec une voyelle attachée qui peut être U; cette voyelle doit précéder ici la lettre TH puiſqu'il ſe trouve une autre voyelle aprés qui eſt O. La ſixiême eſt la même que la ſeconde. De là la lecture ISAUTHOS, ou en omettant la voyelle attachée ISATHOS. La même que SETHOS ou SETHON. C'eſt le nom du 12ᵉ Roi d'Egypte ſuivant la liſte d'Hérodote. Ce même Auteur ajoute que ce Prince fut un Roi Pieux, miraculeuſement délivré de Sennacherib, Roi d'Aſſyrie. Ce fait attribué ici à SETHOS eſt abſolument celui d'Ezéchias, Roi de Juda. Ezéchias et SETHOS ne ſeroient-ils point le même Per-

ſonnage ? Ce qu'il y a ici de particulier, c'eſt que ces deux noms Ezechias et Sethos ou Isathos préſentent d'après l'Hébreu la même ſignification.*

13. Asont, Asoeth, ou Aseth. La première lettre de ce nom eſt un A. L'ancien Grec la preſente ſous la même forme. La ſeconde eſt S. La troiſiême N ou E. La quatriême TH. Je néglige les voyelles attachées à quelques unes de ces lettres, puiſque le Perſonnage eſt aſſez connu ſans leur ſecours. En effet Asoeth eſt viſiblement le même que Aſeth qui ſe trouve le 32e Prince de la liſte des Rois d'Egypte par Georges le Syncelle. Suivant ce même Auteur, Aſſeth fut celui qui ajouta cinq jours aux trois cents ſoixante dont l'année avoit été compoſées juſqu'alors. (Syncelle, page 127.) Les Grecs les ont appellés *jours épagomènes*. Nous avons dêja dit que leurs noms ſe trouvent ſur cette Antique. Nous les expliquerons bientôt.

Je ne ſais ſi Aſſeth ne ſeroit point auſſi le même que Joſias, Roi de Juda. Ce qu'il y a de certain, c'eſt que ces deux noms préſentent preſque la même ſignification dans leur analyſe étymologique; car, de même que *Joſias* écrit en Hébreu יאשיהו IASHIEO, eſt compoſé de אש ASH, *feu* et de יהוה IHOH, *Dieu*, et ſignifie *le feu de Dieu* ou *le grand feu*, *le feu pur*; de même auſſi Asont, Assoeth, ou Aſſeth qui paroît tirer ſon origine de אש, ASH, *feu*, et de עת ATH *tems propre*, *convenable feu* peut auſſi ſe rendre par *le feu pur*.

* *Ezechias* en Hébreu, יחזקיהו IEZAKIEO, mot compoſé de חזק EZAK, *force* et de יהו, *Dieu*, IHO, Dieu, ſignifie la *force de Dieu* ou l'homme *très fort*. Isathos de l'Hébreu איש AISH, *homme* et de אתן ATHAN robuſte, très fort, ſignifie auſſi *l'homme très fort*.

14. ODAITSA, QDAITSIS, ou ODAISSIS. Ce mot signifie *Louange*, Toutes les lettres qui composent ce mot sont aisées à reconnôitre d'après celles que nous avons déjà expliquées. On remarquera seulement que la cinquième, dont la forme participe du So et du THAU, est rendu dans l'alphabet par TS. C'est le Tsadé proprement dit des Orientaux que les Grecs rendent communément par le double Σιγμα, De là la lecture ODAISSIS. Ce mot tient à l'Hébreu ידה, IDE et הודה, EOUDE, signifiant *Louer*, d'où le Grec ειδω, chanter; υδης Poëte, le Latin, *oda*; ode, pièce de Poësie à la louange de quelqu'un. De là οδυσσεος, Odyssée, Poëme d'Homère à la louange de *Odaissis* ou de *Ulisses*, car les noms des Anciens avoient toujours des significations grammaticales. Dans *Odisses* pour *Ulisses*, on voit un exemple du Λαμδα pour le Δελτα.

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*Seconde Partie.*

Elle comprend les cinq noms tirés des Monogrammes exprimés ci-dessus. Ces cinq noms sont:

1. PIO, 2. PIR, 3. HRS, 4. NPH, et TIPH. (Voyez l'alphabet. Titres *Monogrammes*.

1. PIO, ou PHIO, autrement PIIOH. Dans ce mot, on remarquera que P est l'article Egyptien. Io est le nom naturel de ce jour. C'est le nom de la Nymphe Io, changée en vache, la même que Isis ou la

Lune designée sous l'emblême d'une vache. Les Coptes le nomment *Piioh*. Io paroît tenir à l'Hébreu יו OUOU, *crochet* qui est la forme du croissant de la lune.

2. Pir, Phir ou Piur. P ou Pi est l'article Egyptien. La troisiême lettre, est le *Rho* accompagné d'une voyelle E ou U, qui peut se lire RE, ER, RU ou UR à volonté. Ur vient de l'Hébreu, אור, Aour, Lumière, feu; d'oú le Latin, *uro*, bruler. Ce mot *ur*, avec l'article Egyptien P, a vu naître le Grec, πυρ, feu; le Latin, *pyreum*, bucher, l'Anglois, *fire*, feu. De là *Piré* le nom de ce même jour en Copte, le même que Osiris ou le Soleil. C'est aussi de là que sera venu le mot Περραν, *Soleil*, qui ne se trouve en Grec que dans le 1428e. Vers du Poëme de Lycophron, nommé *Cassandra*, Voici ce verset :

Σκια καλυψει ΠΕΡΡΑΝ αμβλυναν σελας

qui se traduit en Latin :

*Umbra teget Solem*, (Περραν) *hebetans lucem*.

On remarque, dans le même Monogramme, la lettre T, Symbole d'Apis ou du Soleil. Ce même jour est nommé en Copte, *Posiris*, *Osouris*, *Piriel et Piré*, car on le trouve sous tous ces noms dans Kircher.

3. H. R. S. autrement *Horus*. Ce mot est composé de trois lettres qui paroissent les mêmes, bien qu'elles soient toutes différentes, (voyez la Table.) La première est le *Hori* des Coptes. La seconde le

Pῶ. La troisième, une seconde forme du So. *Horus* vient de l'Hébreu הר, ER, *montagne*, *élévation*, *éminence*. Ce mot הר, ER, présente toute idée de *supériorité*, tant au physique qu'au moral ou figuré, d'où le Latin, *Herus*, Maître; *Horus*, nom d'Apollon ou du Soleil; *Hora*, heure, partie de la course du Soleil; Grec, Ορος, Montagne, Ηρων, Latin, *Heroum*, Temple des Héros, &c.

4. NEPH ou NEPHTE', dans sa première décomposition. MOTH ou MUTH, dans sa seconde; NEITH, dans sa troisième. (Voyez la Table.) Il est à remarquer que ces trois lectures sont d'autant mieux fondées que *Nephté*, *Neith* et *Muth*, ne sont que trois noms du même Personnage. Dans Kircher et dans Jablonski, on trouve que *Muth*, surnom d'Isis, est la même que Minerve, la même que *Neith* ou *Néphté*, la même que la Nymphe *Nedé*, autre surnom de Minerve que nous verrons ci-après. Plutarque dit que *Muth* signifie la *Mère du Monde*, *Mater Mundi*; Mater Viventium, *la Mère des vivants*. C'est exactement l'interprétation du nom d'EVE'; en Hébreu, חוה. EVE', KHOE', ou CHEVE', Racine חיה KIE, EIE, ou KIH, il a vécu.

NEITH tient à l'Hébreu נטה, NOUTE, *filer*; à אטן, ATOUN, ci-dessus, il n'en est que le renversé. (Voyez la note sur ATHONSIS.) On voit ici comme toutes ces idées se soutiennent, et pourquoi NEITH est la même que Minerve. NEITH, venant de נטה, NOUTE, *filer*, fait en même tems allusion au portrait que donne Salomon de la femme vertueuse dont une des plus louables occupations étoit de manier le fuseau.

Tiph. (Voyez la Table.) C'eſt l'abregé de Typhon. La première lettre eſt un th. La ſeconde, un Ιοτα. La troiſiême ſe prend ici pour ph. Dans la Table on voit, à côté du Monogramme de ce nom, un autre Monogramme tiré de l'ancien Chinois qui y eſt auſſi décompoſé, pour qu'on ſente mieux l'analogie qui exiſte entre celui-ci et celui de Typhon. J'y ai joint le mot *Moloc*, écrit en caractères Samaritains. On ſent encore la parfaite conformité qui ſe trouve entre ces lettres et ces deux Monogrammes. D'où je concluds que par tout, il faut lire *Moloc*, et ſous ce nom y reconnôitre, l'infame idole à laquelle les Ammonites et les Sydoniens immoloient leurs enfants, en les faiſant paſſer par le feu. On ſait que cette ſuperſtition, impie & inhumaine, fut adoptée par les Iſraëlites. Elle eſt reprochée particulièrement à Achaz, Roi d'Iſraël dans le 16ᵉ chapitre du 4ᵉ Livre des Rois. Elle a été repandue chez beaucoup d'autres nations, et ſans doute qu'elle aura paſſé à la Chine, ou ce Monogramme d'ancien Chinois, ſert comme d'attribut à une idole que ces peuples adorent.

Il eſt à remarquer que les Ammonites, et autres peuples, adoroient le Soleil ſous ce nom de Moloc. Dans Kircher, on trouve auſſi le nom de Moloc attribué à ce même jour à la place de Typhon. D'où l'on voit que *Typhon*, et *Moloc* ſont le même Perſonnage, Mars eſt encore le même ; puiſqu'il ſe trouve à la place de *Moloc* en d'autres endroits. On ſait que le *Dieu des combats*, *le Dieu de la deſtruction*, et *le Soleil malfaiſant* étoient communément réputés chez les anciens Egyptiens, comme une ſeule et même Divinité.

Les Egyptiens n'ont pas conſtamment conſervé le même ordre

ni entre les noms de ces cinq jours, ni entre ceux des ſept autres qui vont ſuivre. On trouve, dans le Copte, OSOURIS, le même que PIRE. ISIS, la même que PIIOH. NEOUPHTE ou NEPHTÉ; TOUPHEOUS ou TYPHON; APOPHRAS ou HORUS. Dans un autre endroit de Kircher, ces noms ſont: PIIOH, PIERMES, SOUROI, PIRE et TYPHON. PIERMES ou HERMES eſt le même que Mercure mis à la place de NEPHTE. Et SOUROI ou SIRIUS le même que HORUS. SIRIUS tient à l'Hébreu זהר, ZER, lumière. On remarquera ci-deſſous le même dérangement dans les noms des jours de la ſemaine.

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*Troiſième Partie.*

Elle ſe trouve ſur l'autre côté de l'Antique, formant un grand contour Triangulaire.

1. OSIROSIS ou AOROSIS. La première figure ſe décompoſe en trois lettres. (Voyez l'Alphabet des lettres compoſées dans la Table.) OSI, ou bien ſeulement en deux, AO. La ſeconde eſt la lettre R, telle qu'on la vue employée ci-deſſus dans le mot, PHARON. Les autres lettres ne ſouffrent aucune difficulté. La première lecture de ce mot tient à l'Hébreu, זהר, ZER, lumière. D'où le Grec, Σειριος, la canicule; En Latin *Syrius*, nom de l'étoile la plus brillante que nous connoiſſions en Aſtronomie; Σειρ, *ſoleil*, &c. La ſeconde tient à אור, AOR,* ſignifiant auſſi *lumière*; d'ou le Latin *Aurora*, AU-

* De, אור, AOR, le Grec Ωρος, *Horus*; Le Soleil chez les Egyptiens; Ωρα beauté, &c. Et de מאור, MAOR, participe de אור, AOR, le Grec, Μαιρω, briller, luire; Le François,

RORE, &c. OSIROSIS est le même que OSIRIS. Ce mot s'est lû chez les Perses AOROMASIS. Cette lecture s'obtient naturellement dês qu'on présente horizontalement le premier des trois Σιγμα qui forment la finale de ce nom. Cette lettre offre alors la figure de l'M.

Dans l'Histoire d'Egypte par Montfaucon, on trouve OSIRIS à tête de loup. Ce nom convient donc à la figure qui se remarque en bas au milieu des autres.

2. THRISMESIS ou THRISMEGIS. La première lettre est un composé du Θετα, dont une des formes, chez les Coptes, a beaucoup de ressemblance avec celle-ci. Et du Pῶ qui est joint au Θετα; mais présenté de haut en bas. (Voyez l'Alphabet. Lettres composées.) La seconde est le *So*; La troisiême une des formes du Mυ. La quatriême se prend ici pour, Ητα. La finale SIS est connue. Il paroît qu'on la lue aussi, GIS; d'où le nom de *Trismégiste*, attribué à Hermès ou Mercure.

Hermès tient à l'Hebreu, אמר, AMER, parler; d'où le Grec Ερμενευω, interpréter. TRISME'GISTE vient des deux mots Grecs, τρις, et μαγος, trois *fois Mage*, *trois fois Sage*, ou *Sage au suprême degré*. Ces deux mots Grecs tirent eux-mêmes, leur origine de l'Hébreu; puisque τρις, tient à τερος, terminaison des comparatifs en Grec, et que τερος, vient de יתר, ITHAR, excellence, dignité. D'un autre

*miroir*; Le Latin, *mirare*; Le François, *admirer*; L'Anglois, *to admire*; parceque l'on n'admire que ce qui frappe la vue par sa beauté et son éclat, tant au physique qu'au figuré.

côté Μαγος, tient à מגאה, MEGAE, participe de גאה, GAE, s'élever, d'où le Grec γαίω, s'élever; αγαω, admirer, &c. Il tient de même à מהגה, MEGHE, participe de הגה, EGHE, *penser*, *méditer*, d'où le Grec ἡγέομαι, croire, &c. Enfin il tient à מנגה, MENGHE, participe de נגה, NGHE, *briller*, tant au physique qu'au moral, d'où le Grec, αὐγάζω, briller; αὐγη, éclat de lumière. D'un autre côté le Grec, μαγος, est directement l'Arabe مجوس MAGOS, Mage, tenant au Syriaque מהגינא, MEGHINA, *Contemplateur*, *Philosophe*, qui est la signification directe de *Mage*, conformément à l'Analyse hiéroglyphique de מהגה, MEGHE, où l'on a (מ, *grandeur*, *perfection*; ה, vie, ג *digéré*, *médité*,) autrement: *La grandeur ou la perfection de la vie digérée*, *méditée*, *et contemplée*. On sait en effet que les Mages étoient des Philosophes parmi les Perses qui vacquoient principalement à la contemplation des choses divines et terrestres.

On sait que, dans l'Histoire d'Egypte, Hermès-Trismégiste est communément représenté avec une tête de chien. On voit ici que le Personnage, représenté à droite d'OSIRIS, porte directement cette tête. On doit donc y reconnoître le THOTH ou Hermés-Trismégiste des Egyptiens.

3. PAN. Ce mot porte trois lettres bien distinctes et séparées. La première est le P, des Grecs et des Coptes. La seconde une autre forme de l'Αλφα. La troisième fait nécessairement ici pour N. Hérodote (Liv. 2. 145,) dit que PAN étoit réputé le plus ancien des Dieux parmi les Egyptiens. Il tient au mot, PASI, *ci-dessus*; D'où le Grec πας, παντος tout. PAN étoit, à proprement parler, *le grand Tout*. Suivant cette idée, il est le même que JUPITER, Abl.

Latin, *jove*, de l'Hebreu, יהוה, IHOH ; qu'on peut lire aussi JEVE. En Grec et en Copte, ζεος ζευς, signifie JUPITER. IOU-PATER, Le Père IOU. Au reste Plutarque dit expressément que PAN est le même que JUPITER. (Voyez Montfaucon, Chap. I. Tom. II.)

PAN tient aussi à l'Hebreu, פנן, PENOUN, ou simplement, פן PEN, signifiant, *chef*, *grand*, *élevé*, tant au physique qu'au moral ; d'où le Latin, *pinnaculum*, le pinacle ou le sommet d'un grand édifice. De PAN, tout, est venu le Grec πανικον, *terreur panique* ou terreur que l'Etre des Etres, *l'Etre rédoutable en lui même*, inspire et envoie aux foibles Mortels.

PAN est ici représenté avec des cornes de bélier. C'est le Personnage qui se voit à gauche d'OSIRIS. Dans Kircher et dans Montfauçon, il est dit que PAN ou MENDES est représenté sur la Table Isiaque avec des cornes de bouc par dessus celle du bélier. Ainsi Pan y est depeint avec quatre cornes, tandis qu'ici, il n'en a que deux.

4. TINEDI. C'est la Déesse NEDE', NEITH, ou NEPHTE'. La même que Minerve la *Nédusienne*, surnom qui lui vient de *Nédon*, Ville de Laconie, dit l'Onomasticon de Gesner.* NEDE, en

* Il est à remarquer que le mot NEDE qui paroît venir particulièrement de l'Hébreu נוד, NOUD, *etre errant*, *vagabond*, aura sans doute été un surnom attribué principalement à Diane, la Déesse de la chasse ; mais que le Egyptiens, chez qui les noms de toutes ces Déesses sont confondus, l'auront dans la suite donné à *Minerve*, à *Vénus*, et à *Bellone*, &c. Ce qui tend à prouver ceci, c'est que *Diane* est appellée aussi *Hécate*, en Mythologie, et comme telle représentée avec une tête de chat. Elle a aussi pour attribut un croissant sur la tête. On remarquera que les oreilles du chat, telles qu'elles sont représentées ici, offrent cette forme. (Hall's Encyclopedia, Art. *Diana*.)

Grec, Νηδη, eſt auſſi le nom d'une ville d'Arcadie, ainſi appellée de la Nymphe NEDE, la méme que la Déeſſe Minerve, aſſure le même Auteur. Nous avons remarqué ci-deſſus que, NEITH ou NEPHTE' eſt la même que MUTH ; Or cette Déeſſe étoit priſe pour la même que Vénus, *la beauté*, parmi les Egyptiens. Ils la confondoient auſſi avec *Diane*, avec *Minerve*, *Bellone*, &c. (Montfauçon, Page 281. Tom. II.)

Le mot TINEDEI eſt compoſé de quatre figures. La première eſt le TI des Coptes ; Il ſert d'article aux noms féminins. La ſeconde eſt le Nu. La troiſiême le Δελτα. Le quatriéme la diphtongue EI. NEDE' ou NEITH eſt ici le Perſonnage repréſenté à tête de chat qu'on remarque immédiatement après Hermés à tête de chien.

Le même mot, en retranchant l'article feminin TI, ſe ſera lu EULEI, d'ou EULURUS, à tête de chat. (Voyez *Montfaucon*, *Tom.* II. *chap.* XV. *p.* 311.) Pour avoir cette lecture, il aura ſuffi d'avoir conſideré la ſeconde lettre comme formant la diphtongue, EU, et d'avoir pris la ſuivante pour un Λαμδα, au lieu du Δελτα, qui lui reſſemble.

5. NEN. La conjonction *et*, qui joint NEDEI avec TYPHON, parceque, dans l'Hiſtoire des Egyptiens, NEDEI ou NEPHTE', étoit en même tems la ſœur et le femme de TYPHON. C'eſt le Perſonnage ſuivant.

6. TAPHONOSIS. C'eſt TYPHON, *le Prince des Ténebres*, le mauvais Principe des Manichéens, le Dieu du Mal, le Dieu de la

destruction, de la guerre, des combats, le Soleil malfaisant, &c. Le même que *Mars* et *Moloc*, ainsi que nous l'avons vu ci-dessus. La première lettre est TH. La seconde A. La troisième une des formes du PH, assez semblable à celle des Coptes. Le Runique la présente à contre-sens. C'est aussi la lettre F, d'un ancien alphabet Latin. La quatrième se lit NO, (Voyez l'alphabet. Lettres composées.) La finale, SIS est connue. La seconde lettre, qui fait pour A, peut aussi se lire, SI. De là TISIPHONSIS, d'où est venu le nom de la furie TISIPHONE chez les Grecs. Le même mot a pu avoir été lu, ARIMONOSIS chez les Perses; car la première lettre qui est ici TH, ressemble assez à la forme de l'ALEPH, chez les Samaritains et Phéniciens. La seconde peut être le Pῶ renversé, tel qu'il se présente dans la première figure du mot THRISME'SIS, ci-dessus. La troisième est la seconde branche de la décomposition de l'Αλφα, qui aura été prise pour un Ιοτα. La quatrième PH, sous la forme qu'il se présente ici, ressemble assez à une des formes du Μυ. (Voyez l'Alphabet.) Le reste ne souffre aucune difficulté. De là, ARIMONOSIS, AHRIMANE, pour TAPHONOSIS, TYPHON.

TYPHON, consideré comme l'emblême des ténebres et du Cahos, opposé à OSIRIS la *lumière*, ou le *bon Principe*, tient à l'Hébreu, צפה, TSAPHE, *couvrir*, *ombrager*, idée de ténebres, et à, צפח,

* L'Hiéroglyphe de צפה, TSAPHE, est conforme à toutes ces idées. Il présente le צ, TSADE, ou la main meurtrière, le פ, PHE, donnant l'idée *d'ouverture* et le ה, *Etre vivant*. *C'est la main meutrière étendue et déployée contre les Humains.* TYPHON, dans l'idée de *calamité*, a vu nâitre, l'Arabe طوفان TUFAN, déluge universel. On nomme aussi *Typhon*, ou *Syphon*, des nuages très épais, communs dans la mer des Indes qui, venant à se décharger comme des torrents, engloutissent souvent des vaisseaux.

TSAPHEK, *vase à boire*, parceque *le liquide*, *le contenant et les eaux* au Physique, sont toujours au Moral l'emblême de la douleur et de la tristesse. Voici une preuve sensible que les idées de *contenant* ou de *capacité*, celles de *fluide* qui demande d'être contenu et celles d'*affliction*, et de *douleur* sont constamment correlatives. Si de la Racine אבל, ABEL, *affliction*, on en voit nâitre le Latin, *habilitas*, capacité, *affl* dans, *affluere*, couler, et *affl* dans *afflictio*, douleur; qu'on prenne ensuite la Racine, כאב, CAB signifiant aussi *douleur*. Nous en verrons nâitre, par une analogie des mêmes idées, le Latin *cavus*, *cavitas*, cave, cavité; *cap* dans *capacitas*, *capacité*. 2. *Cav* dans *caveo* craindre, idée de *douleur*; car la crainte porte dans l'ame une sensation douloureuse. Enfin *cab*, dans le François *accabler*, *accablement*. Il est à remarquer que le mot *accabler*, participe de CAB et de ABL, ci-dessus. Prenons encore la Racine, דלה, DALEH, pour dernier exemple. Elle signifie *puiser de l'eau*, et présente, par là même, l'idée *d'eau* et de *contenant d'eau*. Pour y repondre nous en voyons *naître* le Latin, *dolium*, tonneau; *dolum*, fraude; et *dolor*, douleur, &c. De là l'expression: *boire des eaux du torrent*, pour exprimer une grande tribulation dans le langage des Prophètes. (Pseaume CX, *de torrente in via bibet.)* TYPHON est ici représenté avec une tête d'âne sur le côté à gauche d'OSIRIS, immédiatement après PAN à tête de bélier, et ceci est conforme à ce qui en est rapporté dans Montfaucon. "Les Egyptiens, dit il, croyoient aussi que l'âne étoit un symbole de Typhon et c'étoit pour cela que cet animal étoit mal-traité à Coptos." (Page 263, Tom. II. chap. 9.)

TIOSIS. Ce mot est composé de quatre figures. La première est l'article des noms feminins en Copte qui se prononce TI. TI avec

la voyelle o, fait TIO. Les autres lettres ſont SIS. On doit donc reconnôitre ici la Nymphe Io, ou la Déeſſe Isis, à tête de vache. On la voit ſur l'Antique derrière Typhon, et pour ne pas s'y méprendre, on trouve entre les jambes du même Perſonnage un caractère qui, en Ethiopien, ſe lit Io.

Iosis tient à l'Hebreu* יעץ, IATS, *conſeiller*, d'où le Grec, ἴοτης, *conſeil*, parceque le Calendrier, qui eſt le reſultat des obſervations des Phaſes de la Lune, eſt communément conſulté dans les travaux de l'Agriculture et dans les affaires domeſtiques. L'idole d'Isis, dit Hérodote, a des cornes de bœuf. Philoſtrate, dans la vie d'Apollonius de Tyane, dit qu'une ſtatue d'Io, la même que Isis, qu'on voyoit à Ninive, étoit repréſentée avec de petites cornes. Il ajoute que ces cornes ſont celles de la Lune. (Montfaucon, Tom. II. ch. 3. page 276.)

* On a dans יעץ, IATS, pour Hiéroglyphe: י JOD, *indication*; ע, AIN, *ſource*; et צ TSADE, *arme tranchante*. D'où l'on tire: *Ce qui indique la ſource tranchante et déciſive de quelque choſe.* Définition qui convient à tout ce qui eſt ſuſceptible d'être conſulté dans le doute.

[*To be continued.*]

## *Turkish Sonnet by* NAATI.

نعتي

---

او جانان عاشقندن جان دلرمش
نه جانکم دینله ایمان دلرمش

بني پامال ادب اول شهوار
یولنده خاکله یکسان دلرمش

صلب غم عسکریني آه او ظالم
یوکوکلم شهرني ویران دلرمش

ادیب اغیار بدخواهک سزینه
بزمله آرده هجران دلرمش

جمالي مصحف حق اولدغینه
فقیه اینا غیب برهان دلرمش

هنوز ارکورمدن عبد و صاله
او خوني جانکي قربان دلرمش

قلب بغرومی نعتي پاره پاره
کوزم باشیني هردم قان دلمش

## *Persian Sonnet by* Jami.

جامي

---

مرا شد جامه جان از غمت چاک
بیا اي آرزوي جان غمناک

نرفت از لوح دل نامت اگرچند
ز لوح آب و گل شد نقش من پاک

بیک رفتار بردي صد دل از راه
تعالي الله عجب جستي و چالاک

نهاني هر شبي آیم بکویت
گریبان دریده دامن چاک

گهي از درد ریزم خاک برسر
گهي از شوق مالم روي بر خاک

ز حسرت با در و دیوار گویم
الایا ربع سلمي این سلماک

ز جامي *سرکشي سر چیست تدبیر
تو شاخ نازکي او خار و خاشاک

* According to one copy گر if.

## *Ode of* Oorfi, عرفي—*Tranſlated by* Jonathan Scott, *Eſq.*

هوشم بنگاهي برد جانانه چنين بايد
يک جرعه خرابم کرد بيمانه چنين بايد

بيرون درونه من صد صورت او پيدا
در حضرت کفرستان بتخانه چنين بايد

نادیده جمال او مهرش زدلم سرزد
ناکاشته میرید این دانه چنین باید

تاکرد بپا عشقت اف نه هجران را
در خواب فنارفتم افسانه چنین باید

میجویم و بینم میرمیزم مي و چینم
میکریم و میخندم دیوانه چنین باید

از پسکه غبار غم از سینه نشه رفته
تا زانوي دل کرداست این خانه چنین باید

پیکانه زیدا ز من رخساره کند پنهان
رنجش نتوان کردن پیکانه چنین باید

خوش کاه‌کهي ناخوش که زنده کهي میرم
در هفته هفت اختر مستانه چنین باید

میجوشم و مدهوشم از هر دو جهان بیرون
از عالم بیدردان پیکانه چنین باید

ورخون چکر عرفي میرقصد و میغلطد
در آتش خود سوزان پروانه چنین باید

---

She fascinated my understanding by a single glance; such should a charmer be. One draught intoxicated me; such should the bumper be.

Without and within me an hundred images of her are impressed. In the sacred land of idolatry such a temple should be.

Unseen, her beauty excited love in my heart. This grain rises unsown; so it should be.

While thy love was forming incantations for the absent, I sunk into the sleep of annihilation; such an incantation should he.

I look around, I see, I scatter, I gather, I weep, I laugh; so a distracted lover should be.

Whereas the gloom of melancholy is not dispelled from my head, all is darkness in my soul; such should this mansion be.

Does the stranger Zeida conceal her face from me? she vexeth me not; such a stranger should be.

Sometimes I am pleased, sometimes melancholy; now alive,

(with hope) now dying (with despair). In a week are seven planets; such a person, absorbed in love, should be.

I rave with extacy, I am lost to both worlds; such should the regardless of the unfeeling crowd be.

If the hearts' blood of *Oorfi* rages and swells, so the moth, consuming in its own fire, should be.

---

## *Verses quoted in the eighth Chapter of the* ذخيرة الملوك Zukhiret al Molouk*—*Translated by* W. Ouseley, *Esq.*

در آن زمانه که تابوت من روان باشد
کمان مبر که مرا درد این جهان باشد

جنازه ام چو به بيني مکو دريغ دريغ
بدام ديو درافتي دريغ آن باشد

تنم بخاک سپار و مکو فراق فراق
که خاک پرده اسرار عاشقان باشد

* A most valuable work, moral, philosophical, and metaphysical; interspersed with many curious historical anecdotes, and fragments of beautiful poetry.

The first line of the verses here given, according to one of the manuscripts in my possession, begins thus بروز مرک چو تابوت

"At the time when my coffin ſhall paſs by,
"Think not that I am affected by any wordly cares."

"When you gaze on my inanimate corſe, exclaim not alas! alas!
"Should you fall into the ſnares of Satan, then indeed you may cry alas!"

"Commit my body to the earth, and talk not of abſence and ſeparation:
"For the earth is only a veil which conceals the ſecrets of lovers."

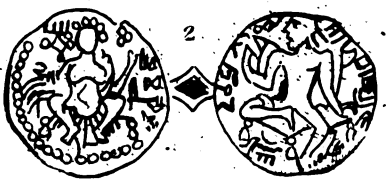
---

## *Miſcellaneous Plate.*

No. I. Copied from the fore ground of a large Perſian painting, in a folio manuſcript of the *Shah Nameh*, belonging to the Editor. The painting repreſents a king, ſitting with his nobles and warriors at a ſplendid feaſt; in which Ruſtam, the celebrated hero, is moſt conſpicuous. The figures here engraved, are thoſe of a dancing-girl, who beats time with two little ſticks, placed in each hand, between the fingers, ſo as to ſtrike one againſt the other; the muſick to which ſhe dances is produced from a ſtring-inſtrument, with a long ſlender neck, on which one man performs with a bow, whilſt two others accompany him on the *deff*, دف or tambourin. On

1

2



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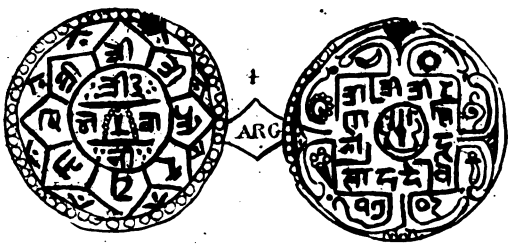


5

MISCELLANEOUS PLATE

the other ſide of the picture are two of the gueſts; one of theſe holds in his hand a golden cup, which he had received from a young *Sauky* ساقي or cupbearer; who, having laid aſide the bottles that contained the wine, preſents to theſe gueſts a diſh of fruit.

No. II. From a gold coin, of the ſame ſize, brought from Hindooſtan, and now in poſſeſſion of Dr. Frazer.

No. III. From another gold coin, brought likewiſe from Hindooſtan, and belonging to the ſame gentleman.

No. IV. From a ſilver coin of the ſame ſize, in the poſſeſſion of the Editor.

No. V. Ancient Arabick inſcription on an onyx; of the ſame ſize; from a paſte made in exact imitation of the original; and communicated to the Editor by the learned Dr. Hager, of Vienna.

This onyx was found a few years ago near *Sora*, in the kingdom of Naples, and purchaſed by Mr. Daniele, ſecretary of the Herculaneum Academy. The Cufick inſcription was declared by the Abbè Vella, a Malteſe (Abbot of St. Pancras in Sicily), to expreſs that this onyx was the nuptial ring of Roger, founder of the Sicilian monarchy. The preſent king of Naples was ſo pleaſed with the poſſeſſion of this antique, that he wore it, and diſtributed impreſſions of it among his favourites; but Dr. Hager, on examining the inſcription, declared that the Abbè Vella's explanation was al-

together falſe, and that the words had no relation to Roger, king of Sicily. Since that, a letter, dated Aug. 22, 1799, from the learned *Adler*, whoſe ſkill in Cufick literature is univerſally known, confirms the Doctor's opinion, by thus explaining the inſcription on this onyx:

يسير الحق من القدر
كل من راي فلا غدر

Warheit und Recht komt von Gott
Ieder det das wahrnimt, irrt ſich ſicher nicht.

Truth and Juſtice come from God—
Whoever perceives that, certainly does not err.

Dr. Hager has given an engraving of this antique in his very curious "*Relation d'une inſigne Impoſture Litteraire*," (quarto, Erlang, 1799, p. 31), a work of which we ſhall here give a ſhort account, as it is yet but little known, and rare in this country.

In the year 1794, Dr. Hager, whoſe treatiſe on the affinity of the Hungarians and Laplanders had rendered him well known to the learned world, was directed by the king of Naples to examine the two manuſcripts from which had been tranſlated the "*Codice Diplomatico della Sicilia ſotto il governo degli Arabi*," in ſix volumes, quarto; and "*Libro del Conſiglio d'Egitto*, in one volume, folio. Finding that the whole was a literary forgery, the Doctor did not heſitate to declare his opinion, however mortifying to the Court of

Naples, which had defrayed the chief expences of the publication. The Arabick manuſcript which the Abbè Vella had aſſerted to be the original of his *Codice Diplomatico*, was found by the Doctor to contain the *Sacred Traditions*, or accounts of all that Mohammed ſaid or did from his birth till his death.

This manuſcript was ſo disfigured by the wilful inſertion of uſeleſs letters and redundant points, as to be rendered nearly unintelligible.

The other work, ſaid to be tranſlated from a manuſcript of the library at Fez, was proved to be a mere creature of the Abbè Vella's fertile imagination.

In his "*Reiſe von Warſchaw nach des Hauptſtadt von Sicilien*," (Duod. Wien. 1795), Dr. Hager gives an account of the Arabick manuſcripts, containing part of the loſt books of Livy, which the Abbè Vella boaſted that he poſſeſſed; and mentions that Lady Spencer, with a liberality that does honour to the Britiſh nation, when viſiting Italy in 1794, offered to bear the expence of publication, rather than ſuffer ſuch precious remains of antiquity to be longer buried in oblivion: but it appears that Vella had only fabricated ſome paſſages from the Latin Epitome of Florus into Arabick, of one of which Dr. Hager, in the little volume above quoted (laſt page), gives an engraved ſpecimen.

## *Queries, Notices, Answers, &c.*

To the Editor of the Oriental Collections.

Sir,

OF many hundred books which, within a few years, have arrived from India, and fallen under my inspection, very few are free from the injuries of insects; and some are rendered almost illegible. Those I speak of, are printed books. I have seen some manuscripts in the same state; and I understand that few are to be met with without similar blemishes.

Permit me to inquire, Sir, whether the ingenuity of the Asiaticks has never been directed to the discovery of some *effectual* preservative for their books? I have heard of poisoned paste, and poisoned cloths being used; but these, it would seem, do not altogether answer the purpose. Where so much of Indian literature is contained in manuscripts, the preservation of these becomes important. Would it not then be a subject worthy the attention of our English chymists? It is said, in this part of the world, the smell of Russia leather or Cedar wood is efficacious against moths and other creatures of that kind. Are there not perfumes or drugs of such a nature as would repel the insects of India? And might not these be mixed with the paste in binding, or rubbed on the margins and edges of books?

*Sept.* 13.

A. B. C.

To MAJOR OUSELEY,

EDITOR OF THE ORIENTAL COLLECTIONS, &c. &c.

SIR,

AS there are many persons to whom the subject of musick is equally interesting as to me, I hope you will forgive this inquiry respecting the instrument, which you mention in your *Persian Miscellanies* (page 132) by the name of *Organoon* or Organ, and the invention of which is ascribed to Aristotle. Do the Persians, by this word, mean to describe a wind instrument? and of what kind?

In your "Essay on the Lyrick Poetry of the Persians," (*Oriental Collections, Vol. II. page* 150), you also mention some Asiatick instruments, of which a more particular account would be highly acceptable. The *Barbut* which you describe as "an instrument borrowed probably, like its name, from the Greeks." And the *Chenk*, which you say is a kind of harp, "in which an antiquary "might discover some resemblance to the χελυς of the ancients, "and, perhaps, to the *Theban* lyre." If any of the original manuscripts furnished painted representations of these instruments, an engraving from them would answer the wishes of,

Sir,

Your obedient Servant,

*August* 4.

PHILO-MUSICOS.

To the Editor of the Oriental Collections.

Sir,

IN anſwer to your correſpondent *H. H.* (p. 98, Vol. II.) concerning the word *Ogre*, a hideous and ſanguinary giant in Romance, he will find the word thus derived, in Bullet's Celtic Dictionary, under *Ogh*, from the Iriſh language:

"*Og*, a youth, a ſon. From *Og* is derived the French word "*Ogre*, i. e. *Og*, an infant, a child; *eara*, to eat. *Ogre*, one "that devours children. Such is the idea that the writers of ro-"mances have given us of theſe fabulous men."

The proper derivation is from the Iriſh (and which is alſo Oriental) *O*, a youth, a ſon, (whence *O Siris*, filius Siris, ſo explained by Plutarch), and *Gor*, a devourer; whence *gort*, hunger; from the Chaldee גר *gar*, גר-גר *gir-gar*, commeſſari, epulari; whence גר-גרן *gir-garin*, guloſus, vorax; Iriſh, *gort*, *gorn*.

The *Ogor* or *Ogre*, is of Iriſh fabrication, brought into Europe from the Eaſt, with his wife *Caille*, or the black goddeſs, the devourer of children, whoſe monuments or altars are ſtill in being in Ireland. She is repreſented, by the Brahmins in India, with four hands, holding the heads of children, and an axe; and ornamented with a chain of human ſkulls, pendant round her neck, down to her thighs. Your Correſpondent may ſee an elegant engraving of this

goddeſs in Maurice's Indian Antiquities, Vol. II.; and an account of this fabulous devourer of children in Smith's Hiſtory of the County of Cork.

C. VALLANCEY.

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Some letters received lately from Germany announce the following works as in a ſtate of forwardneſs:

A Tranſlation of the *Shah Nameh* of *Ferdouſi*, by M. Ludolf, Miniſter from the Court of Vienna at Copenhagen.

A Hiſtory of the Religion of the *Druſes*, collected from various rare and original documents. By *M. Silveſtre de Sacy* at Paris.

A new edition of Norden's Travels in Egypt, with various notes and illuſtrations. By M. Langles of Paris.

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The Editor's Tranſlation of the Ancient Geographical Manuſcript, intitled *Meſalek u Memalek*, مسالک و ممالک will be ready, it is expected, for publication, in February 1800. Some account of this work has been already given in the Appendix to the "Epitome of the Ancient Hiſtory of Perſia," p. 87.

The Editor having announced, ſome months ago, his intention of undertaking an expedition to the Eaſt, has received the moſt flattering encouragement from the Literati of the continent; ſome of whom, eminent Orientaliſts and Naturaliſts, have prepared, for his aſſiſtance a variety of *Queſtions*, ſimilar to thoſe addreſſed by the learned *Michaelis* to the Gentlemen whom the King of Denmark ſent on a literary miſſion into Arabia.

The Editor's own favourite object being Antiquarian, Philological, and Geographical inveſtigation, the ſubjects of thoſe queſtions above mentioned are, for the greater part, Botany, Zoology, Mineralogy, and other branches of natural hiſtory. They are written, ſome in Latin, and ſome in German; and will probably be publiſhed (in one volume, octavo) at the commencement of the approaching year.

*London, Oct.* 31, 1799.

END OF THE SECOND VOLUME.

# GENERAL INDEX.

*,* The following Index chiefly points out the names of particular places, persons, &c. —as it has not been thought necessary either to recapitulate the subjects of every article, which the Table of Contents, prefixed to each Number, will sufficiently describe; nor to swell the Index by inserting such words as Persia, India, Arabia, Greece &c. which must naturally be, in this work, of very frequent occurrence.

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## ERRATA.

Page 103, line 14—for *Abbalgors*, read *Abbalgort*.
15—for *Lubbgoir*, read *lubbgort*.
105, line 10—for *cim*, read *ſin*.
107, line 7—for *faicſnebi*, read *faicneſhi*.
19—for *which tranſlated*, read *which Shaw tranſlated*.
111, line 5—for *Mulgars*, read *Mulgart*.
15—for *ro ril*, read *ro lil*.
115, line 4—for *draw*, read *drew*.
155, line 3—for *venter*, read *venture*.
Page 216, line 20—for *uel*, read *vel*.
251, line 3—for *whilt*, read *wilt*.
388, firſt line of the Note—for *Voyageuer*, read *Voyageur*.
391, Note—for *en*, read *ne*.
401, line 2—for *manuſripi*, read *manuſcript*
401, laſt line, Note—for بسطمي read بسطامي

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THE

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THE

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# ORIENTAL COLLECTIONS.

1799.

## *The Oriental Emigration of the Hibernian Druids proved from their Knowledge in Astronomy, collated with that of the Indians and Chaldeans—From Fragments of Irish MSS. By Lieutenant-General* VALLANCEY, L. L. D. F. R. S. M. R. I. A. *&c.----Continued from* VOL. II. No. IV. *p.* 347.

### CHAPTER V.

*Of Planets and Constellations.*

TO do justice to this part of my researches into the Mythology and Astronomy of the Hibernian Druids, the works of the learned

Maurice ſhould be quoted at length, and our Iriſh fragments collated, as we proceed, to ſhew the ſimilarity of names, and of ideas, between the Druids and the Brahmins. The ſyſtem of Pagan religion is the ſame in all parts of the world; that is, the general principles of Idolatry are the ſame with all Pagan nations; and this, in my opinion, is the ſtrongeſt confirmation of the words of the divine and inſpired Moſes, who informs us, that, at one time after the flood, all mankind were together in one place, of one ſpeech, that is, of one religion; and that all apoſtatized from the true God, excepting one family: conſequently, the general plan of Idolatry was formed before the diſperſion. This ſtruck me ſo forcibly, that I was tempted to explain myſelf, to the beſt of my abilities, in the 11th chapter of my Vindication of the Ancient Hiſtory of Ireland, printed in 1786.

Mr. Maurice, with greater abilities, and more extenſive reading, confirms my opinion. In the 6th vol. of his Indian Antiquities, in his Diſſertations on the Origin of the Druids, printed in 1796, p. 246, the learned author ſays, "The ſum, therefore, of my remarks "is, that the great outline of the Brahmin creed of faith, conſiſting "of an heterogeneous mixture of the principles of the true and "falſe religion, were formed in the ſchool of Chaldea, before they "*left Shinar*:—that they were divided into many ſects, bearing "the name of Brahma, Veeſhnu, Seeva, and Buddha; and that "Thibet, the higheſt and moſt northern region of India, was peo-"pled with Brahmins, of the ſect of the laſt-mentioned holy perſon-"age, who appears from indubitable evidence to be the Mercury of "the Weſt: that theſe prieſts ſpread themſelves through the northern

" regions of Afia, even to Siberia itfelf; and, gradually mingling " with the great body of the Celtic tribes, who purfued their " journey to the extremity of Europe, finally eftablifhed the Druid, " that is, Brahmin fyftem of fuperftition in ancient Britain. This," adds the author, " I *contend*, was the firft Oriental colony fettled in " thefe iflands."

The ancient hiftory of Ireland;* the Druidical fyftem of religion, to be found in Irifh fragments; the names of Budda, Baofena (Veefhena), Saobha (Seeva), (the diphthong *ao* founds in Irifh like *ee* in Englifh); the names of deities, genii, &c. that occur fo frequently, and that are all to be traced to their Chaldean original, is the ftrongeft confirmation of Mr. Maurice's affertion.

It is true, Dionyfius gives our Indo Scythæ, or *Aiteac Coti*, or *Aire Coti* (ancient fhepherds, or chief fhepherds), the honour of claffing and giving names to the conftellations, and of being famous for *linnen geer*: but from thefe pages it will appear, the Indo Scythæ received all their knowledge in aftronomy from the Brahmins and Chaldeans. That they learned the art of weaving linen from the Indians, is evident, from the old name in Irifh for that art, viz. *Indech*, as may be found in Cormac's Gloffary of Old Words. The art of making butter is alfo afcribed to the Scythians;† but when we find that the Chaldean name for butter, חמאה

* I mean the tranflation given in my Vindication; not O'Connor's tranflation of Keating.

† Bechman's Hiftory of Inventions.

*hema*, is the living word for butter in Irish, viz. *heema*, *eema*, *ima*, we must resign the honor of that art to the Chaldeans.

So, in the word *Obaruin*, an ephemeris, an almanack; a word compounded of *Obar*, a work, a performance, either of mind or body; and *uine*, time; as

*Obar-greis*, embroidery.
*Obar-teach*, house-building.
*Obar-uchd*, a parapet.
*Obar-lionan*, network.
*Obar-gloine*, a glass-house, or a glazier.
Ch. עבר־גלינים, obar-glinim.
*Obar-uisge*, a water engine.
*Obar*, or *Abar*, an eloquent speech:

We must still refer to the Chaldean, עבר *obar*, which has the same signification: it literally signifies *transire*; עברה abara, excessus in loquenda.

עבור intercalatio. עברונה *oberuna*, supputatio: liber calculationum, emboliſmorum & omnium, quæ ad dierum, mensium, annorum, noviluniorum rationem—metaphoricè ad ædificium transfertur, veluti Turres, munitiones, aliœque fortificationes. Buxtorf. From עבד, facere operari agere, (ד into ר, as is frequent.)

In Arabic عبر *abar*, transivit; explicuit, denotavit, examinavit, bene *supputavit*. (Gol.): hence *Al-oberon*, the star Syrius; that is,

the calculator; becauſe the Egyptians calculated by that ſtar, as the Nile began to ſwell at the riſing of that conſtellation, which they named *Siris*, the Egyptian name of the Nile, according to ſome authors,

---

*Star, Planet.*

Melliach, the earth and its inhabitants; ſignifying vile, wretched: probably of the ſame root as the Sanſcrit *Mileecha*, an infidel.

Dul, the world, the globe; Ch. דול doul, the globe.
Meag, the earth, the world; Ch. מאך mak.

Domhan, Dowan, the world, the earth; from *don*, vile; Ar. دون doun, vilis, quod inferius eſt; dounia, mundus, qui viles. (Gol.) Ir. *Eile domhna*, people of this world; Arab. *Ehlli dounia* اهل دنيا

Eatel,* the univerſe; the ſun, moon, ſtars, earth, &c. Ar. هيت *heit*, aſtronomy, the form of the heavens; *heyat*, the form, figure or aſpect of the heavens; an aſtronomer: hence *Atlas*. Sphæram ipſam ante multo Atlas. (Plin.)

Real, a planet, a ſtar, the tremulous light; רעל *rahal*, tremere: whence the Spaniſh *Strella* à tremula luce ſtellarum. Arab. *Al-real*, ſtellæ quædam. (Caſtel. Gol. Gig.)

* Ar. عيطلت aetalet, bona & commoda mundi. (Gol.)

Realt, the ſame: hence the רעלות *rahalut* of Iſaiah, ch. iii, v. 19, *i. e.* the ſpangled ſtar ornaments of the women.

Real-draoi, an aſtronomer, *i. e.* wiſe in the ſtars: this ſhews the true meaning of *Draoi*, a Druid. Perſ. دارو *daroo*, Sacerdos, ab Arab. *dara*, ſcivit. (Hyde.)

Ceacht, a ſtar, from the Chaldee כוה *coa* uri, aduri: hence the Hebrew כבב *çacab*, Stella. Geminata ut frequens eſt prima ſyllaba & facilè verſa V in B: hence the Arabic كوكب *kaukeb*, a ſtar, any thing ſhining like a blaze. Res quævis micans & fere rotunda. (Gol.) Coptice *Ciou*, ſtella.

Cata, a ſtar. Iriſh hiſtory ſays, when the firſt coloniſts landed in Ireland, *do cuacdar do coma ceachta*, they ſacrificed to the *ſtationary* ſtar, that had guided them on their voyage: hence *Çama-cata*, the north pole ſtar; קום *kom*, ſtationary. *Ceata* and *Çeachta* ſignify a plough; properly *catar*, from כתר *catar*, ſulcare: hence the poets named the little bear the plough. So another name *Raidh-realt*, that is, the conſtellation *Amaxis*, from *raidh*, a wain or cart, *rhedæ*, Chald. רדי radi; but this word alſo ſignifies *arator*, *ſulcus*; and hence the wain was called the plough. In Sanſcrit, *Cetus* is a comet.

Nag, a ſtar; Maiddin nag, the ſtar of the eaſt, Venus. See *Conſtellations*.

Reann, Rinn, Rinnag, a ſtar, a conſtellation. In the mythology

of the Brahmins, *Rohinni* is the siderael genius: she was a favourite mistress of *Soma*, the moon: the offspring of their affection was *Buddha*, or *Bood*.—With the Druids, *budh* signified the universe, the sun. See *Sun*. Ch. רן *ran*, to vibrate, the vibratory motion of the heavens. Reannaire, an astronomer. Ar. *raion*, observavit stellas. Ch. רנן rann, meditari. *Rannu Shammim*, meditatio cœli.

Rinnag-sheabhas, a falling star. Arab. *shihaba*, سابحات Sabyhat, angels, stars, planets.

Rin-reim, a constellation.

Bainsgeal, a star. Ch. לבנה שגל *lebana segal*, confors lunæ. (Schindl.)

Ceann, Cann, a star, constellation, moon. *Cann achra*, EPIPHANY, *i. e.* the star of the vision,* *Cann achdra*, the same, *i. e.* the star of the journey; for the wise men saw an angel in a vision, and the glory of the Lord shone round about them. Ar. كانس *kanis*, a star. See *Moon*. *Cann magh-gamhuin*, the constellation of the bear;—the

* Achra, a vision, a sprite. This word explains the Hebrew word אחר achor. Exod. xxxiii. 20. God said, thou canst not see my face, for no man shall see me and live; and I will take away my hand, and thou shalt see my *Achor*—translated, *back parts*. Syr. akara, a vision. God could not be seen in his essence, but in *visions* and similitudes he might be seen, (Bates at the word.) And so the word is used before, in Exod. xx. 3: Thou shalt have no (אחרים acharim) other gods before me; *that is*, no similitudes, visions. The root of the word in Ch. and Syr. חור chor, *videre*, shews the sense of it to be a vision.

tranſlator of Oſſian calls it the head of the bear, not recollecting it was the ſtar in the tail that directed the mariner. See *Art. in Conſtellations.*

An, Ain, Anuis, a planet. Ch. אנס *anas*, urſit. Hence the Gr. Anius, *i. e.* Ain-aos, an aſtrologer, aſtronomer, &c.

Ainbhigh, Ainwy, the rainy planets, the rainy ſeaſons, rainy weather, (Shaw.) *Anwa*, in Arabic, ſignifies the manſions of the moon. They obſerved what change happened in the air, at the riſing and ſetting of the ſigns through which the moon paſſes every night, and at length came to aſcribe divine power to the ſigns, ſaying that the rain was from ſuch and ſuch an *Anwa*, (Sale's Alc. Pr. Diſc.) *Anwa*, in Arabic, implies ſtars; and *Enwaa*, ſkilled in the ſcience of the ſtars; and is the proper root of the Druids' *Ainbhigh.*

Sidh (Shee), a ſtar, an attendant angel. *Sidh-bhrog*, a familiar or domeſtick ſpirit, ſuppoſed to be affected to certain families. None which are not of an ancient, noble ſtock, are believed to be honoured with this priviledge, (O'Brien.)—The Arabs had a genius preſiding over each *burgh* or manſion of the moon. Hence the *ſidh-bhrog*, *ſidh-draoit heachd*, enchantment with ſpirits, (Shaw); *ſidh-gaoith*, a whirlwind, ſo called becauſe ſuppoſed to be raiſed by demons, (O'Brien.)

*Ban-ſidhe*, the familiar genius that attends families, and gives notice of the *bann*, or death of a diſtant relation, (Shaw.)

Ch. שיד *ſid*, Syr. *ſhida*, Demon, שדה *ſhada*, to pour forth, to ſhed. Hence the *Sadim* mentioned as objects of idolatrous worſhip, Deut. xxxii, 17; Pſ. cvi. From the latter paſſage, it appears they were worſhipped by the Canaanites; and from them the valley of the *Siddim*, of which we read Gen. xiv, 3—viii, 4, ſo early as the time of Abraham, was probably denominated. So it is emphatically obſerved by the ſacred hiſtorian, Gen. xiv, that this place, which had been idolatrouſly dedicated to pretended *genial powers* of nature, was changed into the ſalt ſea. By the *Shedim*, or Seddim, it is highly probable the idolaters meant the great agents of nature, (Parkhurſt.) Be that as it may, the vulgar Iriſh ſtill believe in the *Sidh-bhrog* and *Bann-ſidh*.

Theſe went under the general name of *Ain-gean*, or the Genii of the Planets, tranſlated by Shaw the *holy ones*. Chald. גונאי *gunai*, Gr. γυναι gynæ, from גון *gaon* forma, ſimilitudo, viſio.*

Uſus Zaſimi Panapolitæ philoſophi eorum, quæ ad cultum divinum tradit in 9 libro Ιμεθ, memorant ſacræ ſcripturæ & Biblia, quod *Gynæ* certum demonum genus, utantur muliebris. Meminit quoque Hermes in Phyſ. & fere omnis ſermo opertus, & occultis primæque ac divinæ ſcripturæ, quod angeli deſideraverint mulieres, & venientes docuerint eas, omnia opera naturæ hinc illud ſub ratione ſenſibilis, i. e. *Siderei* & *Elementaris*, in quem mundus Archetypus Angelicarum operationum inflexuumque continuatâ quâdam conce-

* The bodies of the Hindu gods are ſuppoſed to be an ethereal ſubſtance reſembling light. Ganeſa may derive his name from this, and *aos*, wiſdom.

tanatione influit, (Kircher Œdip. v. 2, 341.)—Ar. جني *jani*, the dive, or wicked angels.

Sanſcrit, *Sedi*, a ſtar; Ar. *Saed*, the two beneficent ſtars, Jupiter and Venus; Perſ. شيد *ſhid*, bright, the ſun, faſcination. All the ancients ſuppoſed the ſtars to be inhabited by beings, who not only guided their motions, but directed their benign or pernicious influences; and, conſequently, to thoſe preſiding beings they addreſſed their adoration. From the Ayeen Akbery, the Hindoo philoſophers were deeply affected with this error, (Maurice Antiq. Vol. II. p. 212.) No leſs were our northern Brahmins, the Druids, as we may judge by the following verſes, preſerved by Each ui Flinn:

Ro las gach ſaoth dia Sedaibh
Bras, is baoth, agus bedach——that is,

All trouble and affliction is conſumed in the ſacrifice to the ſtarry deities, *viz.* ſtrife, contention and ſlander.

Hence, in the Sanſcrit, we find *Seeda*, *Seeva*; and the eight *Siddhyes* were with him, and he ſhone radiant in beauty as the ſtar of the morning.

Theſe *Geans*, or Genii, were alſo named *Airni*, and ſometimes *Ar.* Ch. עיר *hir*, Angelus, vigilare.

Sal, a planet. *Aic-ſal*, a guardian angel, from *ſal*, a ſtar, planet, and *aice*, a family tribe, &c. *Sal* muſt have the ſame root as מזל *mozel*, a planet, which ſome lexiconiſts derive from נזל *nazel*,

fluere; others from אזל *azal*, ambulare. Perſis *Nezel*, quaſi qui cœli defluxerit, (Alcoran.) *Mazalot* was expreſſive of ſome of the celeſtial gods, according to Parkhurſt; and he refers to כסל ceſil, which ſignifies crooked, by which word the Druids denoted the crooked ſerpent. See *Conſtellations*. In Arabic, كانس *kanis* is an angel, and alſo a ſtar, the ſtar predominant at the birth of any perſon; سعد ſaod, a fortunate aſpect of the ſtars; اوج awj, the aſcendant ſtar. Germanis non minus quam nobis familia Oxentierniana ſempiternæ memoriæ, & venerationi commendata eſſe debet, quippe quæ Procerum Sueciæ longe principem & Evangelicæ olim religionis tutelare ſidus *Axelium* genuit, (Ihre.)

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## *SUN.*

### *Names of the Sun, Phyſical, Mythological, and Poetical.*

Every word ſignifying heat, or fire, has been applied to the Sun by the Hibernian Druids; and I believe ſome epithets of this luminary, imported by the firſt coloniſts from the Eaſt, have erroneouſly been applied to ſignify the element of fire, or elſe the interpretation of the Sanſcrit names are falſe.

1. Budh, Buth, Both, fire, the ſun. *Buide lachd*, the great fire of the Druids, *i. e.* לחוט *lachat*, ardens, in honour of Budh. Budh, Both, *i. e. Teine*, unde dicitur, *inſind anamain ceathar reigh*, (Cormac,) *i. e.* Budh is fire, whence the name of four kings. We

find no ſuch names in any of the regal kalendars of Ireland, and therefore Cormac muſt refer to the Eaſtern Buddhas: but we find in ancient Iriſh hiſtory, that they brought over the worſhip of *Budh dearg*, or King Budh, who was of the family of *Saca-ſa*, or bonus *Saca*. In the Hindu Chronology there is a Buddha Muni, who deſcended in the family of *Sacya*; and one of his tribes was *Arca-bandhu*, or Kinſman of the Sun, (See Earc.) The firſt *Budha* was the ſon of *Chandra*, or the moon, whoſe father was *Atri*, ſon of Brahma: and his poſterity are divided into two great branches, called the Children of the Sun, and Children of the Moon, (Aſ. Reſ. V. I.) In this liſt of children, we find many names of the ſun and moon in uſe with our Druids, but we do not find *Budh* as one. Buddha, Sir William Jones was informed, ſignified a ſage or philoſopher. There was a *Buddha*, ſon of *Jina*, who was to appear at the beginning of the Caliyug, (this is doubtleſs the *Ionn*, or ſun of the Druids), who was conſidered, by the moſt orthodox of the Brahmins, as an incarnation of Viſhnu, another epithet of the Sun: this correſponds with the Budh of our Druids.

Budh, or Buth, was held in great veneration in this country: he had a temple to his name at *Budda-fan* or *Butafan*, now Butavant, in the County of Cork. פוט *Put* was the Apollo of the Chaldeans, according to Bochart. *Abbuto*, or Pater *But*, is the Apollo of the Japoneſe. *Phutios* was an old Grecian epithet of the Sun and Jupiter, according to Heſychius; by ſome conſtrued the *author of illumination*, which correſponds with our Iriſh Buth. "There "is a luminary, which roſe, like freſh butter, from the ocean of

" milk churned by the gods: the offspring of that luminary was " Buddha, or the Wife." (As. Res. V. 3.)*

2. BAL, BEAL, fire, the sun. *Di-abail*, without fire, (Shaw); from *di*, want, deficiency. Scotis *Bele* est signum igne datum à nave, (Ihre.)

Baàl, Τυρίων ἦν Θεός. Baal tyriorum erat Deus. Sol, (Hesych.) See Selden, Salmasius, &c.

Baal idolum & nomen cœli, quem ut Deum Assyrii, Persæ & Babylonii coluerunt, (Buxt.) מלך בעל Malak Baal, Palmyræ cultus pro sole, (Bochart.)

Herodian says, " the statue of Baal was a stone in a conical " form." These statues still exist in Ireland, under the name of *Muidhr* (the Mahody of the Gentoos), and *Earb-bal*, or the Lingam of Belus. Ar. ارب *Erb*, membrum genitale. (See a drawing of one in the Vindication.)

Tine Bheil, da tene soinmeach do gnitis na Draoithe co tincetlaib moraib foraib, agus do beardis na ceathracha ar teadhmannaib gac bliadhna, (Cormac,) *i. e.* Tine Beil, signifies two great fires, made

* Buddha was probably an old philosopher and legislator, highly revered while he lived, and supposed after his death to preside over the planet Mercury, while his father (if that be not an astronomical fable) was conceived to be regent of the moon. (Sir W. Jones, A. R. V. 3.)

with very great illumination by the Druids annually; and they offered their cattle as covenants to Baal.

Many high places bear the name of these fires, as *Baltinglas*, the fire of the illustrious Baal. Ch. בעל טנא גלז.

The month of May was dedicated to this deity, and still bears his name; the Athenians named it *Carnius*. See Cearo, Grian.

The Druids, or priesthood, were named *Belegeith*, or the flock of Baal. Ch. גית gith, grex. סרי גתין *Mari gitin*, domini gregum. Amos i, 1; and hence, probably, מסא גיתי *masa giti*, shepherds of the *tribute*, who had laid Egypt under *mase*, or tribute; in Irish *meas*, or *mas*, a tribute.—Agus tarla in sna laohimim, go ndeacha aithne o Sheasar Agustus, an domhan uile do *measas*. And it came to pass, in those days, that there went out a decree from C. Augustus, that all the world should be taxed, (Luke, ch: ii.)

The Chaldeans had their feast of fire. The Indians have one at this day in honour of *Darma*, or *Darmitu*, the *Dairmad* of the Druids. O'Brien says, he was the *Mars*, or God of War, of the Druids, and his altars still exist under the name of *Leaba Diarmad*,* but it is evident *Diarmed* was an epithet of the sun. *Leaba Diarmada is Greina*, the להב *lehab*, or flame of Diarmad Grian, the sun: he is also called *Dearmad ruanach*, (Cormac,) who explains

* See a long story of Dairmad, son of Cear-Bhail, and Anhobret, of Sanchoniatho, preserved in Irish fragments. Vindication, p. 428.

Ruain by a flame, a blaze, *do beir cucht combi dearg*, i. e. a blaze of the ſacrifice for the king, or *rajah*, unde dicitur, *Diarmad ruanach*. The wife of Darma Rajah was named *Drobede*; the wife of our Diarmad was named *Drag-bandea*, or the Goddeſs of Fire, and *Aod-bandea*, the Goddeſs of fire, *ipſa eſt Veſta*, (Cormac.) See *Aod*, the ſun. See the ceremony of walking through the fire, (Maurice's Hind. Vol. I. p. 448, and Sonnerat.)

The Maſſagetæ (the preſent Jauts of India) ſettled in India, after their expulſion from Egypt; they alſo purified by fire. "From old Grecian authorities," ſays Sir W. Jones, "we learn that they wor-"ſhipped the ſun;" and a narrative of an embaſſy from Juſtin, to the Khakan or Emperor, who then reſided in a fine vale, near the ſource of the Irtiſh, mentions the ceremony of purifying the Roman ambaſſadors, by conducting them between two fires.

The common Iriſh ſtill ſalute each other with *Bal dia dhuit*, the god Baal to you; and when they would expreſs a man to be in great ſtraits, they ſay he is *eidir dha thinne Beil*, between two fires of Baal. Beal was the moſt general name of the ſun with our Druids; he is called *Beal uilcumhach*, Beal the Almighty. *Alchum* validum ſervat, (Bochart.) מלך אלקום *melec alcum*, Rex invictus, Prov. xxx, 31.

3. Art, fire, the ſun, God. Ch. חרתא *harta*, ceſtus. Suevo Goth. *Art*, ignis, (Ihre.)

Αρτεμις eadem quæ Luna & Hecate. See Mios. In the Oſetian language of Caucaſus, Art ſignifies fire, (Pallas.)

The moſt ancient Iriſh named themſelves Mac Art, Mac Grian, &c. that is, Children of the Sun. אר אריתא *Ar-arita* was one of the cabaliſtical names of God, (Plantavit.)

Art, ſignifies noble. Herodotus ſays, the old Perſians called themſelves *Artœi*, which Bochart tranſlates Magnates, heroes: whence he ſays Artabazus, Artabani, Artaphernes, and Artaxerxes.

4. Arc, Earc, the heavens, the ſun. *Earcra*, an eclipſe of the ſun. *Earchaine*, aſtronomers; Ch. ירחיני *yarchini*, aſtronomers, derived by the Heb. Lex. from ירח *yarach*, the moon. *Earchaine* was a title of *Buddha*. Ch. חרך *hark*, adurere; Arab. ارک *erk*, the ſun, with the Pagan Arabs, (Richardſon); Sanſcrit, *Arc*, the ſun.

If we do not miſtake, ארקא *Arka* was a Chaldean name of the ſun. It occurs but once in the S. S. Jerem. x, 11. Dii iſti qui שמיא וארקא Cœlos & terram non fecerunt; pereant מארעא de terra & de ſub שמיא cœlo. "The gods that have not made "the heavens and the earth, even they ſhall periſh from the earth "and from the heavens."—Here the tranſlators make the prophet uſe two different words for the earth in the ſame ſentence, firſt *Arka*, and then *Areha*, yet the ſame word for the heavens is repeated.

It is well known the Chaldeans worſhipped the ſun and the heavens; and it was more natural for the prophet to ſay, the gods that have not made you objects of worſhip, the ſun and the heavens. The commentators all allow, verſum hunc unicum Chaldæorum idiomate ſcripſit Jeremias.

Nimrod built three other cities besides Babel. The first was named *Erak:* A name, says Hyde, which may be traced in that part of Assyria, named by the Arabian writers *Babylonian Erk*, or *Eark*, and was probably dedicated to the *Sun*.

5. Go, Gach sollas, indi Gabar, the sun, *i. e.* renovator lucis. Go, all manner of light, whence *Gabar*, the sun, the renewer of light, גה באר. The Guebres, or Fire-worshippers of the East, probably receive their name from this.

6. Ionn, Beal, *i. e.* Deus, (Cormac.) Ionn a name of the God Belus. Ion-dealbha, *i. e.* ainm an, altoire, na nidhal sin—verbi gratia, figura solis, *i. e.* Ion-dealbha, the name of the altar of the idol Ionn, or the figure of the sun, (Cormac); and he adds, "Dealbha na Duile adhartas ann," they worshipped the figure of their (דהל dehal, numen, Deus) God therein. Hence Apollo was called *Delius*, because, it was said, he conversed with Abaris in Delos: Hinc Delas insula, quod ibi Deus præsentissimus fingeretur, nempe Apollo. (Bochart.)

*Ian*, Tuscorum deus omnium primus. Hence Janus was esteemed the same as Apollo, and his statue marked with the number 365, (Macrobius.) Cicero says, his name was written *Eanus*.

Buddha, said he, was the son of Jina. Hence, probably, *Ionndra*, or *Eendra*, the cyclic Ion, or God of the Firmaments of the Brahmins, who is said to have *whirled* them into motion in the Boar Avatar. See Dra, in Chapt. Cycle.

Quid si & aliud solis nomen Ὑπερίων oriatur est עבר *habar*, transire, progredi, & ob Ἰὼν quod idem sonat. Il. 1. 25. (Thomm.)

7. Satharn, the sun. Di Satharn, Sunday. Apud Assyrios, *i. e.* Tyrios, Bel dicitur quadam sacrorum ratione et *Saturnus* et *Sol.* (Bochart from Servius.) Φοινίκες καὶ Σύροι τὸν Κρόνον Ἠλ καὶ Βῆλ, καὶ Βολάθην ἐπονομάζουσιν. The Phœnicians and Syrians named Saturn, El and Bel, and Bolathen. (Photius.) Quam Belus primus rex Assyriorum; quas constat Saturnum; quem et solem dicitur. Apud Assyrios Bel dicitur quadam sacrorum ratione et Saturnus & Sol, (S. Hieron.) *Bel* Chaldæorum *Saturnus*, (Agius de lingua Punica.) Il y a dèja long temps que l'on pretend que Moloch & Saturn, n'étoient qu'une même divinité. Saturn étoit le dieu du temps, ou le temps personifié. Moloch and Saturn ont donc étê aussi des emblemes cycliques. (Boulanger Ant. Devoil, Vol. II.)

Moloch idem quod Saturnus (Kircher), sed Moloc, Mars, Dict. Copto sive Ægyptio ex Arab. in Latinum a me translato. *(Idem.)*

Aoithes, a child of the sun, a fire sacred to the sun. Mile gan gaoi d'aoithes an erlamh, *i. e.* in truth a thousand fires to the noble genii, *i. e.* er. עיר *hir*, angelus. Erlamh, says Shaw, signifies a saint, لم *lam*, dignus fuit Evangelis; اتش *atish*, fire. O sacred Atish! spread thy tyrant's fall, (Rostam Beg.) Sanscrit, *Arutayush*, Child of the Sun and Atithi.

8. Moloch, Molc, fire, the sun. Phen, Tauloch, Moloch, all names of the sun, (Cormac.) Bel et Moloch sunt Saturnus sive Sol,

proinde Nabo et Chiun vel Cion, Cean, Cevan, Lund. (Voſſius. See Moon.) This was the מולך *molek* of the Ammonites. The Aſſyrians call the light, who was their Aleim, Moloch, ſays Hutchinſon. All the lexiconiſts derive the name from מלך to reign, to be a king, as they do Baal, from בעל dominus.

The Druids diſtinguiſh between *Mulc*, a king, and *Molc*, fire, the ſun. The herb *uarach mollach*, (Lat. *ſucciſa*), in Engliſh, *the Devil's bit*, was ſacred to the ſun. The mountains ſo named, in the county of Tipperary, produced this herb.

*Pan*, lingua Ægypt. eſt Oſiris. (Diod. Sic.) *Phan*, or *Phaneus*, was one of the names of Apollo, (Macrob.) *Phaneus*, Deus Sol, (Alex ab Alex.) An inſcription has been dug up in France, wherein he is named *Peninus*. Lucius Lucilius Deo Penino O. M. (Dict. des Cultes.) Ch. פנס *phanis*, φανός, *lampas*. In one fragment, I find *Troch-ain*, the Children of the Sun, *viz*. Fen, Taulach, Moloch, Bealin. In the mythological ages of the Hindus, under the Children of the Sun, we find *Bhanu*, ſun; *Sum*, *Balin*, *Talaca*, *Criſhna*, *Arun*, names common to Druids. Hence *Trophonius*, the ſon of Apollo, (Paus); *Peninus*, the Phœnician name of the ſun, (Paſſenu.) The Sanſcrit *Vahni*, fire, is probably the root of *Fen*, or the Phœnician פן *phen*, a cycle.

From this word the Druids made up their *Phenicſhe*, or Phœnix, as deſcribed in Art. *Cycles*. Phœnix Ægyptiis aſtrologiæ ſymbolum, was clear to Bochart. The old Arabs named it قوقس *Kaukas*, after the inventors of the name of this cycle, which they

certainly borrowed of the Indians or Chaldeans. Bochart acknowledged that their language was half Chaldean. Terra Magog erit Scythiæ pars circa Caucasum, quam Colchi & Armeni, quorum dialectus erat Semi-Chaldæ. We have shewn the great similarity between the ancient history of the Armenians, and of the old Irish, in the Vindication.

9. Bocht, fire, the sun. Hence so many places named *Ballybocht* in Ireland. بعلبک *Baalbek*, Heliopolis, Urbs Syriæ, (Gol.)

10. CROM, CRUAITH, the sun. Cruaith, *i. e.* Art, Deus, (Cormac.) Ægyptiis, χρωμ *Chrom*, ignis, (Passer.)

11. TI, TITIN, TEITHAN, TIOTAN, TETHIN. Quæra, if the name of the people called *Titans* may have any connection or affinity with this word? (O'Brien.) They certainly had; for the Titans were the sons of Terra and Cœlum, the chief of whom was *Titanus*, Saturn's eldest brother, who made war against Jupiter. See *Satharn*, The Chaldee טין *tin*, intense heat, red-hot, is the root, a word, we learn from Dav. de Pomis, was applied to the sun*.

הלויה טון *Eloi-ton*, Sol. Pers. تاو *tau*, splendor, heat. *Ti* is from the Egyptian ⲫϯ *ph-ta*. Deus deorum, Serapis. Solem appellare Θεὸν simpliciter, ac nullo adjuncto passim Julianus amat, orationem præsertim ea, quam de illius laude scripsit. Ila & Josephus, nam dei nomine plerique *Solem* intelligunt ut & Scaliger & Drusius, (D. Petavii Misc. Exercit.)

* Sanserit, Atit'hi, a Child of the Sun.

——— ſeu te roſeum Titana vocari
Gentis Achameniæ ritu, ſeu præſtat Oſirim
Frugiferum, ſeu Perſæ ſub rupibus antri
Indignata ſequi torquentem cornua Mythram. (Stat. in Theb.)

Tithean is the Belus of the Armenians, *i. e.* Titanus. (Moſes Choren.)

12. GRIAN, the ſun, the *An*, or planet of heat and fire, viz. *gri*, from the Ch. גרר *garr*, adurere. חרון *Chrun*, the ſolar fire, is not unlike *Grian* in ſound. Gebelin will have this word to be compounded of *Ge*, heat, and *Rinn*, a planet. Be that as it may, it was Latiniſed into Grynæus, Grannus, Caranus, Garanus. Ut vero *Belus*, & ſolis & regis, ita *Caranus* vel *Garanus*, quoque utriuſque fuerit nomen, (Voſſius.) Ch. קרנתא *karanta*, the meridional ſun, from קרן *karan*, radiare, ſplendere; whence *Carneus Apollo*, and the *Carnea*, feaſts of Apollo at Sparta, and the Druidical *Carnach*, a prieſt of the Sun, are derivations from the Chaldee. *Carnius*, Menſis Maius apud Athen: (Ainſworth) as the Iriſh named the ſame month from Belus. *Grian*, in the genitive *Greine*, is the vulgar name of the ſun at this day.

Fingal's ſtandard was named *Deil-Greine*, the דהל *dehel*, idola, figura, of the ſun. It is ſometimes more properly written *Deighil-Greine*, from דגל *dagal*, to ſet up a ſtandard or enſign.

Ogma Grianan, Apollo. Ogma nomen proprium viri quod

ſcientiam & fortem ſignificat. Ogma Grianan, *i. e.* Ogmius lucidus vel ſolarius, & hinc Hercules Ogmius inter Gallos, (Cormac.)

Our Druids, in imitation of their Oriental maſters, the Brahmins, had their *Beag-carna*, or harlots of the altar. Ar. بغي *beghe*, a harlot.—And thou, Aſia, that art partaker of the hope of Babylon, thou haſt made thyſelf like unto her, and haſt decked thy daughters in whoredom. II, Exod. xi, 47.

Gadh-Grian, the ſolar light, a ray or beam of the ſun. גד *gad*, a name by which ſome of the heathens called their idol, the material light. (Parkhurſt, Hutch.)

Fan-Grian, the ſetting ſun. Ch. פניא *phania*, veſpera.

13. Grioth, the ſun; Griothan, the ſame. Arab. غورت *ghaurut*, the meridional heat of the ſun. *Grioth*, in Iriſh, ſignifies ſcorched, burnt; this, I preſume, was the *Agrot* of the Phœnicians: memenit Philo apud Euſebium, fani portatalis magni Phœnicum Dei quem *Agroten* vocabant.

14. Gris, the ſolar heat. Sanſcrit, *Greeſhma*, the hot ſeaſon of the year.

15. Soire agus Griothan, *i. e.* Beal, (Vet. Gloſs.) that is, *Soire*, *Griothan*, and *Beal*, are ſynonimous names of the ſun, from צהר *ſahar*, to ſhine, ſplendor; whence צהרים *ſaharim*, meridian light: hence, probably, *O Siris*, i. e. filius Solis. Arab. شرق

*ſhurik*, the ſun; our Druids derive their *Soraſter*, or Soireaſter, from this word. Σείριος, Syrius, Canicula. *Sol.* Sydus micantiſſimum may be derived from hence, and not from the name of the Nile. Pers. *Sure*, the ſun; Egypt. Surius; Malabar, Soor-eyan.

*Surya*, the God of Light of the Brahmins, or the orb of the ſun perſonified. He has a multitude of names, and among them twelve epithets or titles which denote his diſtinct powers in each of the twelve months, (Maurice.) Perſæ Συρη *Sure*, Deum vocant, (Lil. Gyr.) *Surion* was a name of Oſiris, (Bryant.) *Srol*, i. e. *Soire-al*, Sol apud Scotos. *Diu Srol*, dies Solis, (Cormac.)

16. Aobh, the fire of the ſun. *Aobheal*, a ſpark of fire; *di-abhail*, without fire, hid from the rays of the ſun. אף *aph*, the fire at the orb of the ſun; ſo uſed by Job, xxxvii, 1. אפה *apha*, urere. Ch. *Eblis*, the Devil of the Muſſulmen. Huſſain Vaez, in his Comment on the Koran, tells us, "that all the angels "having received an expreſs command to proſtrate themſelves be-"fore Adam, they all did except *Eblis*, who gave for reaſon, that "he was formed of the element of *fire*, and it was beneath him to "ſubmit to a creature formed out of duſt."

17. Mann, Men, *i. e.* Belus, (Cormac.) Dia Main, *i. e.* Dia Nimh, the God of Heaven, (Cormac.)

*Mana*, nomen Dei Perſarum, (Hyde.) *Maana* Deus apud Syrias, (Bayer Hiſt. Oſr.) המן *aman*, Sol. Chald. & Phœn. (Bochart.) The ſun-born *Menu* of the Brahmins. *Mandhatri*,

the ſun: (Children of the Sun, ſecond age) in the Brahmin mythology.

מני *Meni*, an attribute under which the idolatrous Jews worſhipped the material heavens. It is a very expreſſive and ancient attribute, ſays Parkhurſt, and was moſt probably an Egyptian one. Feſtus informs us, that the Salentines (a people of Italy) threw a horſe alive into the fire in honour of Jupiter. *Men-zan*, *i. e.* Meni. The inhabitants of Emiſſa in Syria, and of Edeſſa, made *Moni-mus* one of the ſun's aſſeſſors, (Voſſius de Orig. & Prog. Idol.)

Ar. مانا *mana*, God. המן *i. e.* Sol, (Bochart.) This word naturally leads me to the Sanſcrit *Menu*. Menu, ſon of Brahma, was the Adima or firſt-created mortal, and conſequently our Adam, (Sir W. Jones.) So the Iriſh *Mionn*, explained by *Tus*, origin, nature; Ar. توس *tus*, whence the Iriſh *Taoiſe*, a chief, and the *Tayſu Lama* of Tibet; Ch. מני *meni*, præfectus; Ch. תוש *tus*, origo; Ir. *Menn*. follus, firſt-born; Perſ. مهين *mihin*, firſt-born.

Menu is ſuppoſed to be Noah by Sir William Jones. A fragment of our Iriſh Druids confirms this opinion; and is a convincing proof of their knowledge of the deluge.—

Coicne gear gonas daoine ni frithit Maine mara.
Marceac troicht roi reana, at chi Mena mie ſnamha—

*i. e.* "When all mankind was cut off, Mena of the ſea remained unhurt. Woeful was the day, the waters poured forth, but Mena ſaw his children float." He is emphatically named *Man nan Ain*,

or man of the waters; עין *ain*, aquas effundens. See the Manx poem in praiſe of this deity; Vindication, p. 549. He is called alſo Son of the Sea: and it is ſaid the Iſle of Man was named from this deity.

Poſt mortuos ſemideos, primus regnavit Mines, (Africanus ex Manethone.)

Curbe Buddiſtarum aut Tibetanorum, eſt Corbicius, nomen Manes. Eo tribuitur primo humani generis gubernatori Regi, Principi. Regi honoris decorum ſplendidam, ac venerandam ſignificat, (Geor. Tibet.) This is the *Bud craob dearg* of Iriſh hiſtory, (See Vindication.)

Arrarat is called, by Jeremiah, *Arrarat Minni*; by Amos, *Harmunah*; and by the Chaldee paraphraſt, *Ar Mini*, or the mountain of *Mini*, i. e. Noah. *Mani*, vel *Manes*, eſt & talis equidem qualis eſt *Wiſtnow* apud Indos, (Alph. Tibet.)

Many of the Iriſh mountains retain the name of *Man*, or the Sun. On the ſummit of *Sliabh na Man*, or the שלהב *ſelahab*, fire, flame, blaze of Man, is a grand Druidical altar, once dedicated to the Sun. Hence *Sleibh* is a general name for high grounds or mountains in Ireland, ſcarcely one without an altar.

18. Aod, Adh, Adhna, Adhar, Eadur, are all poetical names of the ſun. *Aod* was alſo the Goddeſs of Fire. Aodh bandea teine, ipſa eſt Veſta, (Cormac.) Aodh, the Goddeſs of Fire, Veſta.

Bin Eadar, the hill of Howth, at the mouth of Dublin harbour, where are remains of an altar to the Sun. Carn-aod; an altar to the Sun, the Karned of the Britiſh Druids, not from Kerren Nedh, a caped heap, as Rowland would have it. *Adh* ſignifies fire, ſometimes written *Agh*; as *Adhnam*, to kindle or make a fire; *Adh-laca*, to bury, to burn the dead; *Aoide*, *Aide*, attraction, *Aide-greine*, the attraction of the Sun, vapour; Ch. איד *aid*, vapor, torris. The Druids, like the Brahmins, made vapour a fifth element, which they repreſented by a ſquare figure, ſuſpended between the other four, as before deſcribed. *Aditya*, or the *Attractor*, is one of the Sanſcrit names of the Sun; and in that language *Aghni* ſignifies fire; *Aghni-aſtra*, the fiery ſhafts of their Jupiter.

*Ader* qui et *Adſer* quæ voces ignem ſignificant cultum a veteribus Periſis, vel angelum qui ignibus præeſt. (Reland, Vet. Ling. Perſ.)

אדר מלך *adarmelec*, the ſolar fire, was worſhipped under this name by the Sepharvites, II. Kings, xvii, 31. It was alſo the name of one of Senacherib's ſons. It is generally derived from אדר *adar*, honoratus, glorificatus, rotundum, quaſi in ſe reflexum & radiens: but Reland very properly explains *Adra-melech* by ignis dominus. Sanſcrit, *Agni-verna*, *Agni-mitra*, Children of the Sun.

*Yadu*, in the Brahmin mythology, was the father of Criſhna, (Aſ. Reſ. Vol. III.) Our *Aod* is probably this *Yadu*; as our *Saman*, or *Pluto*, is the Sanſcrit *Yamanu*.

19. Cris, Crisean, Criosna, Crisna-ain, the Sun. The

Brahmins derive their Creeſhna, the Sun, from a word implying black. *Ciar*, in Iriſh, ſignifies black; and *Cris*, or *Gris*, black-burnt cinders. Without doubt the Ch. כרש *ceres*, and the Heb. חרס *cheres*, Sol, are of the ſame root; and probably all from the Syriac *Kris*, ardere. Ch. חרה *chara*, ardere; whence Bochart derives קיר חרס *kir-cheres*, murus ſolis, Pœnis, in Iriſh *Kahir-crios*; whence adds Bochart, Cores, כורש vel Cyrus, pro ſole.

Nion Crios, Children of the Sun. See *Daghdae*.

20. DAGHDAE, the Sun, Apollo of the Hibernian Druids. *Dagh* and *dae* or *dha*, both words ſignify *fire*, according to Coſtard. דעך *dahak*, plerumque de flammis & ignibus.* *Nion Crios*, i. e. *Iochd Daghdae*, the Children of Crios, *i. e.* the family (יחוס *ichus*, familia, proſapia) of Daghdae are many in Iriſh mythology.† One of his daughters was *Be-righit*; another, *Be-leighas*; a third, *Ceacht*, or *Dian Ceacht*. *Be-righit* was the Goddeſs of Eloquence, of Rhetoric, &c. *Rikot*, vel *Rakot*, Hermes Egyptius, (Kircher,) the *Airmeas* of the Druids, ſignifying art, ſcience.‡ *Be leigh-aſa*, Goddeſs of the Art of Healing, *i. e.* Phyſicians. לקח אסר, the art of healing by herbs: whence the *Aſar-lagachd* of the Druids, before deſcribed.§

* *Dagdha*, in Sanſcrit, ſignifies *burnt*.

† *Crios* and *Daghdae* are both names of the Sun.

‡ *Eidairmeas*, the art of invention, (Shaw.) *Airmeas*, rei cujus que principium, *i. e.* Hermes, (Cormac.) ايجاد *ijad*, invention.

§ Δαγών ὁ Κρονὸς υπο φοινικων. Heſych. See *Sathairn*, the Sun, "falluntur Hebræi qui a

*Dian Ceacht*, Goddeſs of Wiſdom; חכמתכ Sapientia, ſcientia, the מ rejected. She is named *Dian Cumacta* in ſome manuſcripts, which plainly ſhews the derivation, the כ rejected.* The daughter of Ceacht was *Etan*, bande *Cearde Etan*, Goddeſs of Arts and Manufactures. Of the *Goba*, or muſes, the *Gopa* of the Brahmins. Of the *Fath agus Aoiris*, of poetry, פיוט *phiuth*, carmen. Ar. *Aruz*, poetry. *Di an Sruth*, or *Sru*, the Goddeſs of Learning, of the שרירות *ſerirout*, the obſervers of the heavens, and the *Sri* of the Brahmins. She is ſaid to be *Trom-dea*, a lady goddeſs; Perſ. تيرم *tirim*, a great lady, a goddeſs. She was *Bandea Eolacht*, علاقة *alaket*, affectus ſtudium animi pec. Artis.

*Bandea Cliar*, of tribes and ſocieties; קולר *kolar*, ſocietas, cœtus; —of *Ceoil*, muſick; חליל קליה ſoft muſick. Of *Eig* and *Eagnaiſi*, of wiſdom and philoſophy; הגה *aga*, meditatio. *Eo-gnaiſi*, the bonus *Goneſa* of the Brahmins: hence, in the Brehon Laws, *El-gainiſi*, laudatur Goneſa; of *Sartona*, of profeſſors of muſick. Phœnicum lingua. שיר *Sir*, eſt cantio, (Bochart), inde factum Sirenum nomen. שיר־תנא *Seir-tana*, cantium doctor.

*Dian-Cucht*, Goddeſs of the Shuttle. כוכיתא *cucita*, tela, a web. The moſt ancient Iriſh name for weaving is *Indech*, *i. e.* the Indian Art.

piſcibus dictum volunt; itaque nomen a forma non habuit, ſed ab inventione frugum, (Bochart.) *Ceacht*, in Iriſh, ſignifies a plough, art, ſcience, &c.

* Parkhurſt thinks חכם is derived from חך *chac*, the palate; Thomaſſin, from produces; חכוך *chacouc*, in the Chaldee, pruritus; whence he ſays *caquet*, quaſi pruritus loquendi.

*Cumhacd na Filiachd*, protectreſs of poets, and miniſters of the temple; فلق *filak*, poetry; *miſilak*, mirificus poeta; פלח *phileh*, Phœn. a miniſter of the temple.*

*Cumhacd na Aoſdana*, no *Aircetal*, protectreſs of ſoothſayers and prophets; אצט *oſt*, Magus, Aſtrologus. Apud Perſas Magos vocari *Oſtanes* Magi Aſtrologi, (Suidas.)

*Etan* was therefore the *Hetan* of the Phœnicians, Punico-Malteſe *hetan* ſcientia (Agius), and the Αθηνη, or Minerva of the Greeks. And Solomon's wiſdom excelled the wiſdom of Egypt, for he was wiſer even than *Ethan* the Ezrahite, (I. Kings, iv, 30); from the Ch. תנא *tana*, docere, diſcere, legere,

*Ruad-ro feaſa*, nomen don *Daghdae*. (Cormac.) רדי פש *radi-phas*, learned in all ſciences; or from רדה *reda*, dominari, which is the true ſignification of *Ruad* in Iriſh; whence *Nimh-ruad*, the ruler of the heavens, and perhaps *Nimrod*. *Daghdae*, they ſay, was introduced by the Chaldean colony, or *Tuatha Dedan*: he was in great eſteem, as we may judge from Iriſh hiſtory. *Ainneoin gnathac in Daghdae do greis*, "Let the altar for ever blaze to Dagh-"dae," was the motto at the great ſacrificing place at *Teamhar*, (See Vindication, p. 502.) His brother's name was *Ogmius*, who, with *Daghdae*, they ſay, taught the Indo Scythæ, or ancient Iriſh, the uſe of letters, particularly the Ogham alphabet. (See Grian.)

* The *File* was of the Druidical order. See Vindication.

This is undoubtedly the *Daghda-rath*, or Daghda of the burnt chariot, otherwiſe named *Rudra*, of the Brahmins, (See *Bhagvat Geeta*, by Wilkins.)

In this family we are to place *Arun*—Agus as geinither Aruthne riaſon n'Greine iſin maddain. "And he begat Arune, the forerunner of Grian (the ſun) in the Eaſt, or in the morning, (Cormac.) Could Arun diſpel the ſhades of night, if the deity, with a thouſand beams, had not placed him before the car of day?" (Sacontala.) *Aruthne*, *i. e.* Trog-ain, (Cormac), *i. e.* Arune, no, *Or-maiddin*, no, *Oigh-maiddin*. Arune, the תרוג *trog*, citreum, citrinum colorem efficere—the citron-coloured Arune, the Aurora—very poetically named citron-coloured Aurantium: The Jews held this tree in great veneration. Videns תרוג *trog*, in ſomno, honoratus ipſe eſt coram Domino Deo ſuo, ſicut dicitur; fructum עץ הדר of the moſt glorious tree, (Berach. f. 57,) *i. e.* the tree of Paradiſe.

Arune is alſo *Or-maiddin*, the golden coloured morn, the *Oig-maiddin*, the youth of the Eaſt.

*Garmana mna Daghdae*, the wives of Daghdae, were ſerpents, *viz.* Preg, Meang, Meabhail, and Feagor. Ch. ערמונא *gharmona*, Baſiliſcus, (Bochart.)

From theſe iſſued the *Giola-bheiſt* or *Naiads*. גלח בושת *gulla-boſt*, Ch. fontana numina Naides, (Leigh.) And to his family, I think, I ſhould add the Sea Serpents, or Sea Nymphs, the *Murghucan*. Ch. עכן *ghacan*, ſerpens.

In Scythia, ſays Sir William Jones, we meet with no traces of Indian rites and ſuperſtition, or of that poetical mythology with which the Sanſcrit poems are decorated, (Diſc. Vol. II. Aſ. Reſ.)

Here is a mixture of Indian and Chaldean mythology.—On communication of theſe names of our Druidical mythology, Sir. W. Jones encouraged my purſuit, and was convinced, as I am, that the firſt Eaſtern Coloniſts that ſettled in Ireland, were the Indo Scythæ, whom Beroſus ſays ſettled on the Indus and Ganges, in the fortieth year of Belus, the Nimrod of the Scriptures, and the *Titanus* of the Armenians, &c. It can be only of theſe Scythians that Antiphanes ſpeaks, Σοφοι δητ εισιν οι Σκυθαι σφοδρα, *i. e.* All this Scythian family were renowned for wiſdom. Of theſe ſouthern Scythians, Dionyſius alſo gives a very particular account of their knowledge in aſtronomy, of their merchandize, and extenſive voyages, calling them by the ſame name the ancient Iriſh gave themſelves, *viz.* Aiteac Coti, and Ara Coti; that is, Ancient Shepherds, and Chiefs of Sheep, or noble Shepherds.

[ *To be continued.* ]

## *Deſcription of the Garden of Irim—Tranſlated from the* Tohfet al Mujalis تحفة المجالس *by* Jonathan Scott, *Eſq.*

(As the Garden of Irim is frequently alluded to by the Aſiatick Poets, the following extract from a curious Perſian manuſcript may prove acceptable to Orientaliſts; and the tranſlation will recommend itſelf to the ſtudent as a ſpecimen of Perſian proſe, as literally rendered into Engliſh as the idioms of the two languages would permit.)

آورده‌اند که چون شداد که
پادشاه یمن بود اوصاف بهشت
شنید گفت مرا به بهشت
احتیاج نیست من خود بهشتي
سازم که کسي مثل آن ندیده
باشد پس عمال خودرا فرمود
که مکاني قابل بنا جنیتي
پیدا کنند ایشان بتفحص هر
سو شتافتند تا مکاني خوشهوا

THEY have related, that when Shuddaud, who was Sovereign of Yemen, heard the deſcription of Paradiſe, he ſaid, "To me for Paradiſe there is no neceſſity; I, myſelf, will make a Paradiſe of which any man the like cannot have beheld." Then he commanded his officers that they ſhould explore a ſpot for forming a garden. They in ſearch to every quarter haſtened, until a ſpot of pleaſant air, and elevated

و مرتفع در حوالي شام يافتند
پس صد اميررا از نديمان خود
متعين فرمود كه استادان و
هنروران از هر ديار و كشور
آوردند و ملوك هند و روم
و شهرياران هرموز و غيره را
فرمان داد كه زر و سيم و
در و كوهر انچه در ديار ايشان
يافته ميشد ارسال كردند
انكاه شروع دربنا كرد خشتي
از زر سرخ و خستي از سيم
سفيد بكار كذاشتند و در
فرجهاي و مفصلهاي انهاي
در و كوهر نصب نمودند
كويند هر روز چهل قطار شتر
پر بار زر و سيم و در و كوهر
صرف ميشد سراي بستاني
طرح كردند مشتمل بر هزار
كوشك و ديوار و سقف همه
از خشت زرين و سيمين و بر
دور ان دو هزار غرفه و هزار
رواق و ايوان بود و تمام

in the borders of Syria they found. Then an hundred chiefs of his courtiers he appointed, that they might bring maſters and ſkilful perſons from every country and kingdom. Alſo the monarchs of Hind and Greece, and the ſovereigns of Ormuz, &c. he commanded, that of gold and ſilver, and pearls, and precious ſtones, whatever in their countries was found, they ſhould ſend. At length he began on the ſtructure. A brick of red gold, and a brick of white ſilver, they layed alternately, and in the joinings and diviſions of them fixed pearls and precious ſtones. They ſay, daily, forty kittar of camels, fully laden with gold, and ſilver, and pearls, and precious ſtones, were made uſe of.

They erected a country palace, containing a thouſand courts, and the walls and roofs all of gold and ſilver bricks, and round them two thouſand rooms and one thouſand

دیدار بدر و لعل و فیروزه و
زبرجد و غیره جواهر مرصع
کردند و پیش هر یکي از
غرفهاي درختان طلا و نقره
افراخته برکهاي ان از زبرجد
ساختند و بجاي بار خوشهاي
مروارید اویخته و بر زمین
مثل ریک مشک و عنبر و
زعفران ریخته ما بین دو
درخت سیمین و زرین درخت
میوه کاشته بودند که ان از
براي تفرج کردن و این از
جهت خوردن القصه بعد
پانصد سال باتمام رسید انرا
کلستان ارم نام کردند و شداد
کفر نهادرا از انجام ان اغلام
نهودند شداد با عظمت و
شوکت تمام از دارالملک خود
با خیل و حشم بشوق لقاان
نهضت نمود چون متصل
آن رسید دویست هزار غلام
امراد را که از دمشق با خود
برده بود چهار فرقه ساخت و
در چهار میدان که در خارج

vestibules were. Also all the walls they set with pearls, rubies, emeralds, amethysts, and other gems. Before each room, having set up trees of gold and silver, they made the leaves of amethysts. In the place of fruit, clusters of pearls having hung; and on the ground, like sand, musk, amber, and saffron having strewed; between two trees of silver and gold they planted a fruit tree, that to amuse, and this to be eaten. In short, after five hundred years, it arrived at its completion. This they styled the rose-garden of Irim, and informed the infidel-minded Shuddaud of its completion. Shuddaud, in the utmost pomp and splendour, with his attendants and forces, marched from his capital, with desire to view it. When he arrived near it, he detached two hundred thousand youthful slaves, whom he had brought with him from Damascus, in four divisions, and stationed them on four spaces, which

باغ مهیا نموده بودند متیقن
کرد خود با خواص سوار
متوجه گلستان گردید چون
اسپرا خواست که جولان
دهد شخصي بانگي عظیم
برزد چنانچه شداد به خود
لرزید چون نظر کرد دید
شخصیرا در کمال یهبت و
صلابت و گفت تو کیستي
گفت مالک الموت ام و امده‌ام
که جان پلید ترا قبض کنم
شداد گفت چندان مهلت ده
که به بهشت درایم مالک
الموت گفت فرمان نیست
شداد از ترس او خواست که
از اسپ فرودایدیکپاي در
رکاب دیگررا میخواست که بر
زمین نهد که قابض ارواح
جان ناپاک ان شقیر اقبض
نمود و بر زمین مرده افتاد و
صاعقه پیدا شد که غلامانرا

they had prepared without the garden.

He, himſelf, with his courtiers, mounted, proceeded towards the garden. As he was intending to gallop his horſe, ſome one uttered a great cry, ſo that Shuddaud trembled within himſelf. When he looked up, he beheld a perſon of great fierceneſs and majeſtick figure, and ſaid, "Who art thou?" "I am," anſwered he, "the angel of death, and am come that I may ſeize thy impure ſoul." Shuddaud exclaimed, "So much leiſure give me, that I may enter my Paradiſe." The angel of death replied, "It is not my order." Shuddaud, from fear of him, endeavoured that he might deſcend from his horſe. One foot in the ſtirrup, the other he attempted, that he might place on the ground; when the ſeizer of ſouls took away the unclean ſpirit of that guilty wretch, and he fell dead on the earth. Light-

با انچه درمیدان بود سوخته
خاک برابر کرد و آن کلستان
از نظر مردم غایب شد

nings came forth; which having burnt the ſlaves, with whatever was upon the plain, reduced them to duſt; and that roſe-garden became hidden from the ſight of man.

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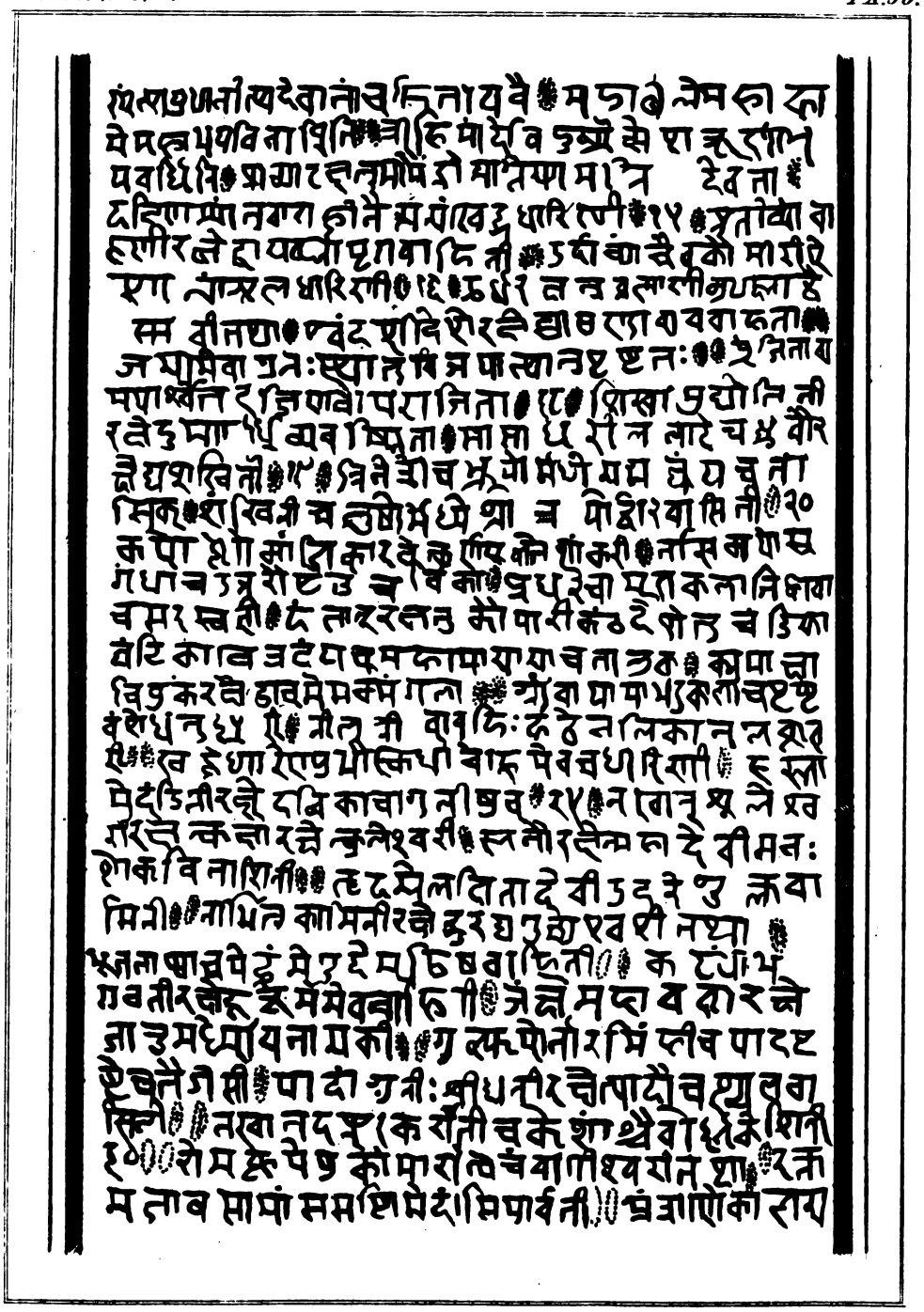
## *Sanſcrit Roll.*

FROM the roll of Sanſcrit writing, of which the firſt twenty lines were given in Vol. II. p. 183, thirty lines are, in continuation, engraved on the oppoſite plate.



SANSCRIT ROLL

# *Introduction to the* Mafnavi *of* Gelaled'din Rùmi.*

IN his admirable difcourfe on the *Myftical Poetry of the Perfians and Hindus*, (Afiatick Refearches, Vol. III. p. 178, Calcutta edit.) Sir William Jones, after quoting various paffages from the Eaftern poets, obferves, that "Such is the ftrange religion, and ftranger "language, of the *Sufis:* but moft of the Afiatick poets are of that "religion; and if we think it worth while to read their poems, we "muft think it worth while to underftand them: their great "*Maulavi* affures us, 'that they profefs eager defire, but with no "carnal affection, and circulate the cup, but no material goblet; "fince all things are fpiritual in their fect, all is myftery within "myftery;' confiftently with which declaration, he opens his "aftonifhing work, entitled the *Mafnavi*, with the following "couplets:

"*Hear how yon reed*," &c. &c.

The elegance of Sir William Jones's paraphrafe, which in the Afiatick Refearches is not accompanied by the text, has induced

* The *Mafnavi* مثنوي of Gelaled'din Rùmi, جلال الدين رومى called alfo Maulavi Rùmi, مولوي رومي confifts of above thirty thoufand couplets. The author of it flourifhed in the thirteenth century of the Chriftian æra.

ſeveral readers of the Oriental Collections to expreſs their deſire of ſeeing the original Perſian: the Editor has here the pleaſure of laying it before them; and, to ſave the trouble of referring to the *Aſiatick Reſearches*, he has given, from that work, the Engliſh paraphraſe.

---

بشنو از نی چون حکایت میکند
و ز جدایها شکایت میکند

کز نیستان تا مرا ببریده اند
از نفیرم مرد و زن نالیده اند

سینه خواهم شرحه شرحه از فراق
تا بگویم شرح درد اشتیاق

هرکس کو دور ماند از اصل خویش
باز جوید روزگار وصل خویش

Hear how yon reed, in ſadly-pleaſing tales,
Departed bliſs and preſent wo bewails!
‘ With me from native banks untimely torn,
‘ Love-warbling youths and ſoft-ey’d virgins mourn.
‘ O! Let the heart, by fatal abſence rent,
‘ Feel what I ſing, and bleed when I lament:
‘ Who roams in exile from his parent bow’r,
‘ Pants to return, and chides each ling’ring hour.

من بهر جمعتي نالان شدم
جفت بدحالان و خوشحالان شدم

هرکس از طن خود شد یار من
از درون من نجست اسرار من

سر من از نالهٔ من دورنیست
لیک چشم و گوش‌را آن نور نبست

تن زجان و جان زتن مستور نیست
لیک کس‌را دید جان دستور نیست*

آتشست این بانک نای و نیست باد
هر که این آتش ندارد نیست باد

'My notes, in circles of the grave and gay,
'Have hail'd the rifing, cheer'd the clofing day:
'Each in my fond affections claim'd a part,
'But none difcern'd the fecret of my heart.
'What though my ftrains and forrows flow combin'd?
'Yet ears are flow, and carnal eyes are blind.
'Free through each mortal form the fpirits roll,
'But fight avails not.—Can we fee the foul?'

* One of the Editor's copies has, after this couplet, the following:

طالبان را سر حق مستور نیست
لیک کس‌را گفت ان دستور نبست

آتش عشقست که اندر ني فتاد
جوشش عشقست کاندرمي افتاد

ني حريف هر که از ياري بريد
پردهايش پردههاي ما درید

همچوني زهرمي و تریاقي کردید
همچو ني دمساز و مشتاقي کردید

ني حديث راه پر خون ميکند
قصهاي عشق مجنون ميکند

محرم اين هوش جز بيهوش نيست
مرزبانرا مشتري جز گوش نيست

Such notes breath'd gently from yon vocal frame:
Breath'd! ſaid I? No; 'twas all enliv'ning flame.
'Tis love, that fills the reed with warmth divine;
'Tis love, that ſparkles in the racy wine.
Me, plaintive wand'rer from my peerleſs maid,
The reed has fir'd, and all my ſoul betray'd:
He gives the bane, and he with balſam cures;
Afflicts, yet ſoothes; impaſſions, yet allures.
Delightful pangs his am'rous tales prolong;
And Laili's frantick lover lives in ſong.
Not he, who reaſons beſt, this wiſdom knows:
Ears only drink what rapt'rous tongues diſcloſe.

در غم ما روزها بیگاه شد
روزها با سوزها همراه شد

روزها گر رفت گو رو پاک نیست
تو بمان ای جان که چون تو پاک نیست

هرکه جز ماهی ز آبش سیر شد
و آنکه بی روزیست روزش دیر شد

در نیابد حال بیخته هیچ خام
پس سخن کوتاه باید و السلام

بند بگسل باش آزاد ای پسر
چند باشی بند سیم و بند زر

گر بریزی بحر را در کوزه
چند گنجد قسمت یک روزه

Nor fruitleſs deem the reed's heart-piercing pain:
See ſweetneſs dropping from the parted cane.
Alternate hope and fear my days divide,
I courted Grief, and Anguiſh was my bride.
Flow on, ſad ſtream of life! I ſmile ſecure:
Thou liveſt; Thou, the pureſt of the pure!
Riſe, vig'rous youth! be free; be nobly bold:
Shall chains confine you, though they blaze with gold?
Go; to your vaſe the gather'd main convey:
What were your ſtores? The pittance of a day!

کوزه چشم حریفان پر نشد
تا صدف قانع نشد پر پر درنشد

هرکرا جامه ز عشقي چاک شد
او ز حرص و جمله عیبي پاک شد

شاد باش اي عشق خوش سوداي ما
اي طبیب جمله علتهاي ما

اي دواي نخوت و ناموس ما
اي تو افلاطون و جالینوس ما

جسم خاک از عشق بر افلاک شد
کوه در رقص آمد و چالاک شد

New plans for wealth your fancies would invent;
Yet ſhells, to nouriſh pearls, muſt lie content.
The man whoſe robe love's purple arrows rend,
Bids av'rice reſt, and toils tumult'ous end.
Hail, heav'nly love! true ſource of endleſs gains!
Thy balm reſtores me, and thy ſkill ſuſtains.
Oh, more than Galen learn'd, than Plato wiſe!
My guide, my law, my joy ſupreme, ariſe!
Love warms this frigid clay with myſtick fire,
And dancing mountains leap with young deſire.

عسق *جان طور آمد عاشقا
طور مست و خرموسي صعقا

با لب دمساز خود كر جفتمي
هيچ ني من گفتنيها گفتمي

Bleſt is the ſoul that ſwims in ſeas of love,
And long the life ſuſtain'd by food above.
With forms imperfect, can perfection dwell?
Here pauſe, my ſong! and thou, vain world! farewell.

* جانان in one copy.

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## *Catalogue of the Arabick, Perſian, and Turkiſh Manuſcripts, preſerved in the Britiſh Muſeum—By* WILLIAM OUSELEY, *Eſq. Continued from* Vol. II. p. 193.

No. 21. A thick oblong volume, which appears to have belonged to a Turkiſh muſician, very fairly written. It contains a large collection of amatory and Bacchanalian ſongs, moral and myſtical poems, with ſome hymns, in the Turkiſh language, ſet to muſick; the notes are neatly diſcribed, and the words written in the ſame page with the tune: there are a few Arabick and Perſian

verſes intermixed with the Turkiſh. A ſpecimen of the muſical notation, and a ſong from this manuſcript, are given in the Oriental Collections, Vol. II. Miſcellaneous Plate, p. 197.

No. 22. The Loves of *Joſeph* and *Zeleekha*, يوسف و زليخا one of *Jami*'s جامي moſt beautiful poems, founded on the hiſtory of the Hebrew patriarch, Joſeph, and his Egyptian miſtreſs, whom the Perſians call *Zeleekha*, and ſome Arabian commentators *Rail*. The ſtory in the Koran, from which Jami has taken the materials of this romance, is borrowed from the Old Teſtament; but although the *chapter of Joſeph* is one of the fineſt in the Koran, this narrative, in paſſing through the hands of Mohammed or his coadjutors, has loſt much of its original ſimplicity and pathos. Jami's poem on this ſubject, was a favourite of Sir William Jones: "It is," he ſays,* "one of the fineſt compoſitions I ever read;" and he once entertained a notion of publiſhing the Perſian text. Beſides a beautiful paſſage tranſlated by Sir W. Jones, other extracts have appeared† in the *Aſiatick Miſcellany* of Calcutta, and in the *Perſian Miſcellanies*.

— 23. The Romance of Kamroup قصه كامروپ This ſtory of an Indian Prince was tranſlated from Perſian by Captain Francklin, (the ingenious author of the Tour to Perſia, Hiſtory of Shah Aulum, &c.) and intituled *The Loves of Camarupa and Camalata, an ancient Indian tale*.

— 24. A Turkiſh volume in quarto, imperfect at the beginning,

* Hiſtory of the Perſian Language. † Ditto.

containing the history of a celebrated Mohammedan General, named *Abu-Moslem Abdo'l'Rahman, al Meroui* ابو مسلم عبدالرحمن المروي and surnamed *Saheb al Daoua* صاحب الدعوي He was governor of Khorasan in the year of the Hegira 129, (A. D. 746), and, rebelling against the Ommiad Khalifs, espoused the cause of the Abassides. This book describes the various battles which were the consequence of this rebellion. Abu Moslem's power having increased to an alarming degree, he was slain in his palace by order of Almansor, second Khalif of the House of Abbas, Anno Hegiræ 137, (A. D. 754.) The memory of this chief is particularly dear to the Turks, because he was descended from the family of *Oguz*, ancestor of the present Ottoman Princes. This manuscript is dated Anno Hegiræ 1070, (A. D. 1659.)

No. 25. The Persian works, in prose and verse, of *Neamut Khan Ali* نعمت خان علي an ingenious writer of Hindoostan, who flourished during the reign of the Emperor Aurungzebe.

— 26. *Tuzkerut As'shoara* تذكرة الشعرا the celebrated biographical work of *Dowlet Shah* دولت شاه of Samarcand; containing a history of the Persian poets, with specimens of their works.

— 27. *Kitab Ellami* كتاب علامي a very curious Persian work, divided into three sections; containing letters and firmauns to Kings of *Iran* and *Touran*—forms of official correspondence—and state papers, miscellaneous letters, &c. interspersed with verses. The first letters in this volume are those of the Emperor Akber to

Abdallah Khan, the Ousbeg; to Shah Abbas, King of Iran or Persia; to the Governor of Kashghar, &c.

No. 28. An octavo volume, containing the following works, bound together:

I. The first thirty-six pages of the *Gulistan* of Sadi, in Persian.

II. *Tohfut Shahedi* تحفت شاهدي a poetical work in Turkish; comprising a vocabulary of Persian words, which, being in rhyme, are more easily retained in the memory: this manuscript is dated Anno Hegiræ 1010, (A. D. 1601.)

III. A vocabulary of Persian words, explained in Turkish, by *Mohammed ben Haji Elias* محمد بن حاجي الياس The first word of this vocabulary is *Danisten* دانستن to know: whence the work is generally styled *Danisten*.

IV. A Treatise on Persian Prosody, composed by *Wabeid Tabrizi* وحيد تبريزي for the use of his nephew.

V. Lastly, a vocabulary of Arabick and Turkish words, which, from the first word, is called *Khubz* خبز This word (signifying bread) is explained by the Turkish word اتمك *etmek*. According to the date in the last page, this vocabulary was written Anno Hegiræ 1012, (or A. D. 1603.)

— 29. A large octavo volume, elegantly written in the Taleek

hand, and in the Turkiſh language; containing a variety of fabulous and extraordinary narrations, many of which are illuſtrated by miniature pictures. An account of this curious manuſcript, with ſome extracts from it, may be found in the Oriental Collections, Vols. I. and II.

No. 30. The Chapter of the Prophets سورة الانبيا extracted from the Koran, written in a fair Arabick hand; with ſome fragments on Mohammedan Theology at the end.

— 31. The *Ferhung Luttaief al Loghat* فرهنك لطايف اللغات a modern Perſian dictionary; written in a very inaccurate and inelegant hand, and conſiderably injured by inſects.

— 32. A moſt excellent dictionary of the Perſian language, intituled *Ferhung Sururi* فرهنك سروري

— 33. *Inſha* انشاء a volume containing various forms of letters, written in a very elegant and flowery Perſian ſtyle.

— 34. The *Sadder* كتاب صدر a ſmall volume in Perſian verſe, containing the *Sadder*, or Hundred Gates; a work on the religion of the Parſees, or Fire-worſhippers, which Dr. Hyde, of Oxford, has deſcribed and tranſlated in his Hiſtoria Religionis Veterum Perſarum. This manuſcript belonged to that learned Orientaliſt.

No. 35. *Insha* انشاء Forms of letter-writing in Persian, a small thin volume.

— 36. A miscellaneous volume, which belonged to Dr. Hyde, containing,

I. A translation, in Portugueze, of the articles between Shah Sefi, the Persian Emperor, and King James, (A. D. 1628), concerning the freedom of English trade at Hormuz; confirming other articles made by Shah Abbas, the former Sovereign of Persia, who granted to the English half the customs of Hormuz and Gombroon, in consideration of their assisting to drive the Portugueze from these places. On the outside of this paper, the following note is written in Dr. Hyde's own hand: "About thiſs, Soleiman, King of Persia, "sent a letter to King Charles II. (wch I interpreted out of Persian "for our King), wherein he required of us to keep at Hormuz an "embassadour, or agent for deciding of controversies about the "dividing of the customs, accs. to ye. articles of his grandfather, "Shaw Abbaſs.—Tho. Hyde."

II. A letter in Persian, written on pink-coloured paper, and marked by Dr. Hyde, "A petition (to) the King of Cambia, "from Mr. Nutley."

III. A Dialogue of ten persons, Chinese and Latin. (This is given in the following pages of these Collections.)

IV. A small volume, neatly written in Turkish, and intituled

اختلاج نامه *Ikhtilage Nameh*, *The book of Palpitations*, containing prognoſtics from the palpitations of the various members, from the crown of the head to the ſole of the foot, according to the five opinions of the following perſonages: Jaffer the Juſt, Daniel the Prophet, Alexander the Great, the Wiſe Men of Perſia, and the Wiſe Men of Greece.

V. A Perſian almanack, very neatly written.

VI. Some medicinal *recipes*, in Arabick; ſent by Dr. Huntingdon, from Aleppo, to Dr. Hyde.

37. An octavo volume, containing the *Yeziſhnè* of Zoroaſter, in the ancient language and character of the Perſians. This was one of Dr. Hyde's collection; and he has written, in the beginning, an alphabet of the *Pehlavi*, and explained the powers of each letter by thoſe correſponding in the modern alphabet.

— 38. Another octavo volume, elegantly written in the Zend character, and marked on the back, in Hyde's hand, *Liturgia Zoroaſtris*, and in modern Perſian, at the beginning, كتاب اوستا و زند The Book Aveſta and Zend—alphabets of the Zend and Pazend character are ſubjoined. From the laſt page, it appears that the tranſcriber of the book was

هيربد زاده هيربد هرمزيار بن هيربد فرامرز بن هيربد
قيامد بن هيربد كيقباد

" The descendant of *Hirbeds* (Priests of Fire), the Hirbed Hor-
" muzyar, the son of Hirbed Faramorz, the son of Hirbed Ky-
" amed, the son of Hirbed Kai-Cobad;"—and it concludes with the following tetrastich:

نوشته من ندانم تا که خواند
اگرمیرم به بیشک این بماند
نوشته بماند بخط سیاه
نویسنده گردد بخاک تباه

" This which I have written, I know not who shall read.
" Though I should die, without doubt this will remain.
" The black characters of the writing will endure,
" When he that wrote them shall have moulder'd into clay."

For an account of this work, and the *Yezishne* mentioned in the preceding article, see the *Zendavesta* of M. Anquetil du Perron.

No. 39. A short vocabulary in rhyme; Arabick, Persian, and Hindostanni: beginning,

خالق باري سرجنهار
واحد يكي براكرتار

[ *To be continued.* ]

## *Mots d'ancien Egyptien qui se trouvent inscrits sur une Antique de bronze de la Collection du Rev. Thomas Coxe, et dont l'empreinte, se voit* Oriental Collections, Tome I, No. 4, p. 324---- *Expliqués par M. l'Abbé* CAPERAN. *Continued from* Vol. II. p. 418.

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8. PACHNOPI. Ce mot est composé de six figures. PA est l'article Egyptien des noms masculins. CNOPI ou CANOPI. La première est le Κι, des Grecs, avec une voyelle quelconque. La seconde est le Νυ. La troisième est O. La quatrième se lit Πι. Le personnage est CANOPE, Divinité Egyptienne, représentée sous la forme d'un grand vase surmonté communément d'une tête humaine. On la voit dans Kircher sous celle d'un vase rempli d'eau qu'il fait réjaillir en l'air en forme de jet d'eau.

CANOPE' tient à l'Hébreu, כנף, CANOUP, *aile d'oiseau.* En ce sens son hiéroglyphe est: *contenant d'individu quelconque qui s'étend et se déploie;* puisque le כ, CAPH, *main prénante,* offre l'idée de *contenant;* le נ, NOUN, *enfant,* celle d'*individualité;* et le פ, PHE, *bouche,* celle d'*ouverture.* Mais dans l'Hébreu, d'où vient propre-

ment Canope', Divinité des Egyptiens, on y a le ו, vau de plus, entre le נ et le פ. Ce qui donne כנוף, canoup, par quatre lettres. Ce ו, vau, signifie, *crochet* au physique; *eau*, *douleur* au figuré; et c'est de vau, *eau*, que vient *wa*, dans l'Anglois, *water*, *to wash*, &c. Ainsi l'Hiéroglyphe de כנוף, canoup, qui convient ici, est le suivant: כ, *contenant*; נ, *quantité*, *portion*; ו, *eau*; פ, *ouverture*, *déployement*; d'où l'on tire: *quantité d'eau contenue qui se fait ouverture et passage*. Définition qui convient parfaitement à l'emblême ci-dessus énoncé sous lequel on le voit représenté dans Kircher; puisqu'elle donne exactement l'idée d'un vase rempli d'eau qui réjaillit en l'air. Ainsi les attributs de cette Divinité Egyptienne ne sont qu'une traduction fidèle de l'Hiéroglyphe du mot כנוף, canoup des Hébreux.

Canope' est ici le dernier personnage, représenté avec une tête de singe. Comme la lecture de ce mot est très evidente, il suit de là que cette forme qu'on voit ici, aura aussi été celle sous laquelle il se sera vu représenté parmi les Egyptiens.

9. Gneiopi ou kneiopi. Ce mot est composé de six figures. La première est assez semblable au Γαμμα des Grecs (γ), et à l'ain des Hébreux (ע). La seconde se prend ici pour n. La troisième pour Ητα. La quatrième pour i. La voyelle o fait la cinquième et la sixième se lit pi, qui, en Egyptien, signifie *un Prince*, *un Grand*, *un Chef*. Gneio ou kneio, tient au Grec, γνους ou νους, *intelligence*; de l'Hébreu, נחש, nesh, *serpent*, *intelligence*, *augure*; d'où le Latin, *Genius*, Génie. Cette même idée a fourni le Grec, Δαιμον, *Génie* ou *Démon*, parceque le serpent, emblême de *Satan*; est aussi

celui *de la ruse, du génie de la finesse et de la méchanceté.* Dans l'Ecriture, il est même celui de la *prudence.*

L'Hiéroglyphe de נחש, NESH, est : *Animal dont la morsure est nuisible.* Le נ, NOUN, caractérise l'*Etre en général.* Le ח, KHETH, pris en mauvaise part, présente l'idée *de douleur*, et le ש, SHIN, exprime *la dent*, ou *la morsure.* On peut donc traduire GNEIOPI, par *Princes Génies*, ou *Grands Génies.*

10. PHONECHEPI. La première fait PH. C'est la forme quarrée du Φι des Grecs dont la perpendiculaire du milieu n'a pas été prolongée. La seconde est O. La troisième, N. La quatrième E. La cinquième CH, le χι des Grecs. La sixième une des formes de l'Ευψιλον. La septième, semblable à la première, se lit ici PI, parcequ'elle est finale. D'ailleurs PHONECHEPI est au plurier.

PHONECHEPI est composé de PHONE et de CHEPI. PHONE tient à l'Hébreu פנה, PHENE, *Angle, ce qui est saillant, ce qui frappe la vue ;* d'où le Grec, Φαινω ; Latin, *ostendo*, je manifeste ; d'où l'Anglois, *fine*, beau, éclatant. De PHONE vient aussi le Grec, Φοινιξ, le *Phœnix.* Au chapitre 41 de la Genèse, nous lisons le mot PHANEC, nom Egyptien que Pharaon imposa à Joseph comme une marque de *dignité et d'éclat.*

CHEP ou CHEPI tient à l'Hébreu, כף, CAPH, *main qui contient, capacité ;* d'où le Grec, Κεφαλη, tête ; Latin, *caput* : François, *chef.* Les deux mots PHONE et CHEPI peuvent donc être traduits

par, *Chefs glorieux* ou *Chefs illuſtres*. De là GNEIOPI, PHONECHEPI, *Princes Génies, Chefs glorieux*,

L'Hiéroglyphe de פנה, PHONE, eſt : *figure d'homme* ou *d'Etre reſpirant*. La face humaine eſt ce qui frappe le plus dans l'homme par ſa beauté, ſur tout le contour de la bouche ou le vermeil des lèvres. Sur quoi on remarquera que le פ, PHE, repréſente par ſa forme : *une bouche humaine ouverte* dont on apperçoit les dents de la lèvre ſupérieure avec le bout de la langue, tandiſque le נ, NOUN, caractériſe l'*individualité* ou l'*unité*. Le ה, HE, *champ ouvert*, déſigne l'*air* ou l'*élement de la reſpiration*.

L'Hiéroglyphe de כף, CAPH, eſt *une main qui prend pour porter à la bouche*. Il donne l'idée de *capacité* et caractériſe l'*Homme comme Chef*; parcequ'entre tous les divers animaux, il eſt le ſeul qui porte de ſes mains la nourriture à ſa bouche. Cet emblême ne pouvoit être plus naturel pour déſigner *le Chef des Etres terreſtres* ; puiſqu'il offre à la vue une image ſenſible et marquée de ſa ſupériorité ſur tous les autres animaux.

## Osiris, Hermes-trisme'giste, Pan, Nephte', Typhon, Isis et Canope',

*Vrais emblêmes des Œuvres de la Création et des ſept Jours de la Semaine.*

Nous allons maintenant démontrer que ces ſept Génies, dont nous venons de parler, ſont poſitivement ceux qui préſident aux ſept jours de la ſemaine chez les Egyptiens. Nous ajouterons qu'à ceux-ci correſpondent exactement les noms de ces mêmes jours, tels que nous les avons encore aujourd'hui dans notre calendrier. A la verité on remarquera que l'ordre de ces jours n'y eſt nullement le même; mais peu importe cet ordre, dès qu'il eſt démontré que le fond reſte intacte. Au reſte les Egyptiens eux-mêmes ne l'ont pas conſtamment conſervé, puiſqu'on trouve dans Kircher juſqu'à trois liſtes de ces noms qui, quant à l'ordre ſont toutes differentes entre elles, outre qu'elles ne ſe rapportent nullement à celle que nous avons ici. Nous les verrons bientôt.

On remarquera de plus que ces ſept noms de Géniès repondent à ſept lettres de l'alphabet Samaritain dont l'Hiéroglyphe eſt une main avec différentes fonctions ſuivant la nature de la lettre. Ces ſept mains y auront été miſes ſans doute à deſſein de tranſmettre à la poſtérité toutes les œuvres de la Création. Ce qu'il y a de certain en ceci, c'eſt que les fonctions de ces mains cadrent parfaitement avec tout ce que ces diverſes œuvres offrent de particulier. Enfin, comme les noms des jours chez les Egyptiens, ainſi que les nôtres,

ſe trouvent directement entés ſur ces lettres, il ſuit néceſſairement qu'on doit partout, y reconnôitre la même tradition.

Voici I. Les noms de ces ſept Génies dans l'ordre qu'ils ſe préſentent ici : 1. OSIRIS, ou la *lumière*, *le bon Principe*. 2. HERME'S-TRISMEGISTE, Thot ou Mercure, l'*Inventeur du Calendrier et de l'Aſtronomie*. 3. PAN ou Jupiter, le grand Tout, le JEHOVAH des Hébreux. 4. NEDEI, NEITH ou MUTH, confondue avec Minerve, *la Déeſſe des arts*, et Venus, *celle de la beauté*. C'eſt l'Eve de la Genèſe. 5. TYPHON, *le mauvais Principe*, *les tenébres*, *l'ancien Serpent qui ſéduiſit Eve*. Voilà pourquoi les Egyptiens ont fait de TYPHON, le frère et l'époux de NEITH, la même que Eve. 6. ISIS, la même que la Lune, la *conſeillère du laboureur*. 7. CANOPE' ou Saturne.

II. Suivant une des liſtes de Kircher, on a : 1. PIIOH, ISIS ou la Lune. 2. PIERMES, Thot ou Mercure. 3. SOUROI, Syrius, Venus ou Nephté. 4. PIRE ou Oſiris le ſoleil. 5. MOLOC, Mars ou Typhon. 6. PIZEUS, Jupiter ou Pan. 7. REPHAN, Saturne ou Canopé.

III. Suivant une ſeconde liſte de Kircher, 1. REPHAN. 2. PICHEUS. 3. MOLOC. 4. POSIRIS. 5. SUROTH ou Venus. 6. ERMANIBIS ou Mercure. 7. PIIOTH ou la Lune.

IV. Enfin, ſuivant une troiſième liſte en uſage chez les Coptes, 1. PIRIEL, le Soleil. 2, SUROTIEL, Venus. 3. ANUBIEL, Mercure, *le ſeigneur de l'invention*. 4. PIORIEL, la Lune, *la maîtreſſe*

*des mers et des fontaines.* 5. REPHANIEL, Saturne, le *seigneur du tems et des actions*, c'est ici l'*Ancien des jours*, *l'Antiquus dierum* du Prophète Daniel, chap. vii, ver. 9. 6. PIZEUFIEL, *le seigneur de la vie*, Jupiter, Pan, &c. 7, TYPHANIEL, Mars, *le seigneur de la destruction.*

On voit déjà que tous ces noms sont dans le fond les mêmes que ceux qui sont affectés parmi nous aux sept jours de la semaine dans le Calendrier. On voit aussi que, dans toutes ces listes, tous ces noms sont différemment disposés. Ne faisons donc aucune attention à l'ordre des jours tels que nous les avons. Tenons nous en au fond des choses, et contentons nous de les ranger suivant l'ordre des œuvres de la Creation ; car, dès qu'il sera prouvé qu'il n'est pas un de ces jours qui ne reponde, en son particulier, à une ou à plusieurs œuvres de la Création, et que, d'un autre côté, pris ensembles, ils embrassent et renferment entre eux toutes ces œuvres, sans qu'aucune d'elles soit omise, cela doit nous suffire pour être en droit d'assurer que nous avons encore aujourd'hui, dans les jours de la semaine, une tradition constante de toutes les œuvres de la Création opérées en six jours. Nous pouvons même dire que nous les conservons véritablement telles que nous les a transmises, au commencement de la Genèse, le Divin Legislateur des Hébreux, et telles que je les présente ici.

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*Œuvres de la Création, et Jours auxquels elles Correspondent,*

*Premier jour.* Création du Ciel, de la Terre, et de la Lumière.

*Second jour.* La Terre ou la matière affermie par la ſéparation des eaux. La formation des mers.

*Troiſiême jour.* Les eaux raſſemblées en un même lieu. La Terre ornée d'arbres et de plantes de toute eſpèce.

*Quatriême jour.* I. Formation du Soleil et de la Lune. II. Formation des Etoiles.

*Cinquiême jour.* Création des poiſſons et des oiſeaux.

*Sixiême jour.* I. Création des animaux terreſtres, reptiles et quadrupédes. II. Création de l'Homme et de la Femme.

*Septiême jour.* Inſtitution du Sabbath, ou jour conſacré au repos du Seigneur, parceque tout ce qu'il avoit réſolu de créer, l'ayant été complettement dans les ſix jours précédents, il ſe repoſa le ſeptiême.

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*Rapport des ſept lettres du Samaritain ou de l'ancien Hébreu, dont l'Hiéroglyphe eſt une main, avec les diverſes œuvres de la Création. Corrreſpondance des Divinités Egyptiennes avec ces lettres, ainſi que celles des noms de nos jours de la ſemaine avec ces Divinités Egyptiennes*, &c. (Voyez ces ſept lettres dans la Table.)

La première lettre des Hébreux ou Samaritains préſente l'Hiéorglyphe *d'une main appuyée ſur le manche d'une charrue.* Auſſi cette lettre s'eſt-elle décompoſée ſous ce rapport dans d'autres alphabets.

Les Armeniens, par exemple, n'ont retenu, pour leur *Aib*, que la main pure et ſimple, tandiſque les Arabes offrent dans leur *Alef* ou *Elif* ſon autre partie, qui eſt celle d'un manche de charrue. Il eſt aiſé de voir que cette main eſt celle du *Laboureur*, du *Maître*, du *Propriétaire*, &c. La lettre qu'offre cet Hiéroglyphe ſe nomme *Aleph* chez les Hébreux et les Samaritains. Elle ſignifie grammaticalement, 1. *Bœuf de Labourage;* 2. *Maître, chef;* 3. *Doctrine, lumière;* taut au moral qu'au phyſique.

Le nom de cette lettre écrit au long eſt אלף, ALEPH, dont l'Hiéroglyphe eſt, 1. א, *main du laboureur*, qui donne l'idée d'*agriculture*, premier des arts et par conſequent celle de *principe*, d'*élement et de primauté*, &c. 2. ל, *le ſoc de la charrue;* idée de *Sillons tracès et de profondes empreintes.* 3. פ, *bouche;* au figuré, *parole;* d'où l'on tire d'un côté: *le laboureur traçant de profonds Sillons pour la bouche.* Définition qui caractériſe le travail de l'agriculture au naturel. Sous ce premier rapport, de LEPH en ALEPH, vient LAB, en *laborare*, labourer. De l'autre on a: *première trace empreinte*, ou *production de la parole.* La première production du *fiat.* On ſait que ce fut *la lumière.* En ce ſens אלף, ALEPH, eſt ſynonime de לפד, LAPED, *lumière* dont l'Hiéroglyphe, ל, *empreinte;* פ, *parole;* ד, *extenſion;* autrement *l'empreinte* ou *la production de la parole déployée*, eſt preſque le même. C'eſt à ces deux Racines que tiennent le Grec, λαμπας; le Latin, *lampas;* le Francois, *lampe;* le Latin, *limpidus;* limpide, &c.

Comparons maintenant ces différentes valeurs avec les œuvres des trois premiers jours de la Création. Au premier jour, la lumière

fut formée; et ALEPH signifie *lumière*. Au second jour la Terre fut affermie; et ALEPH exprime *le travail de l'agriculture*, travail qui exige une terre consolidée et affermie. Le troisième, la Terre fut ornée d'arbres et de plantes de toute espèce; et ALEPH exprime l'*action d'ensemencer et de rendre la Terre propre à produire des plantes*, &c.

Cette richesse d'ALEPH qui, par un triple emploi, paroît nous présenter ici une idée du mystère de la Sainte-Trinité, va se trouver plus clairement déployée chez les Egyptiens; puisqu'ils en font trois Personnages différents qui n'ont ceci de commun qu'en ce qu'ils se trouvent confondus, et pris les uns pour les autres dans leur histoire; et qu'en ce qu'ils correspondent à marquer le même jour.

En effet ALEPH, dans l'acception *de lumière*, a fourni AOSIRIS, nom du bon Principe, le même que AOROMAZE, ou ORMUZD, chez les Perses, et qui, suivant leur Cosmogonie, habite une lumière inaccessible, *lumière incréée*, *principe de lumière*, qui engendre une lumière de même essence que lui. De là, AORUS ou HORUS, lumière, fils d'AOSIRIS. On voit ici que AOSIRIS est l'attribution qui convient au Père-Eternel, tandisque AORUS est celle qui convient au Fils, coéternel au Père, et lumière comme lui. Tels sont les deux premiers rapports *d'AOSIRIS et d'HORUS. Vient ensuite

* Nous avons vu ci-dessus que AOSIRIS tenoit à l'Hébreu, זהר, ZER, lumière, comme AORUS ou HORUS, tient à אור, AOR, signifiant également *lumière*. Voici l'idée que nous presentent les Hiéroglyphes de ces deux Racines. La première זהר, ZER, donne: ז, arme tranchante; ה, Etre; ר, tête, chef; d'où l'on tire: *ce qui perça à l'Etre*, ou, ce qui prit existence par l'effet de la première parole du Maître. On sait que ce fut la

APIS, *le Dieu du laboureur*, représenté avec une tête de bœuf, cadrant avec ALEPH dans son acception de *bœuf*, et avec la Terre ornée de toute sorte de plantes.

On remarquera 1. que ces trois noms AOSIRIS, AORUS et APIS, prennent constamment dans l'ancien Egyptien la lettre ALEPH pour initiale. 2. Que APIS est l'emblême du Soleil qui vivifie la nature. En ceci donnant une idée de *l'Esprit de Dieu qui est porté sur les eux et qui les réchauffoit*, suivant cet endroit du premier chapitre de la Genèse: et *Spiritus Domini ferebatur super aquas*. (Vulg. Gen. chap. i, ver. 2.) Le mot, rendu dans la vulgate par *ferebatur*, est l'Hébreu, מרחפת, MEREPHETH; de la Racine, רחף, REP, *couver*, *réchauffer*.

Qu'on observe de plus que ces trois Personnages, ayant principalement trait à nous donner l'idée de *lumière*; et de *Soleil*, comme source de *lumière*, s'identifient en quelque sorte sous ce rapport, et donnent l'idée d'*unité de nature*, tandisque sous l'autre, ils donnent l'idée de *Trinité de Personnes*. L'idée de *Soleil*, comme source de *lumière*, explique pourquoi le premier jour de la semaine s'est nommé *le jour du Soleil*. Saint-Justin, en parlant du Dimanche, dans son Apologie

lumière. La seconde אור, AOR, offre: א, première production; ו, son, parole; ר, chef, Principe; *c'est à dire:* Première production de la parole du Créateur. C'est encore *la lumière*. Qu'on rapproche maintenant ces deux Hiéroglyphes de ceux de אלף, ALEPH, et de לפד, LAPED, ci-dessus, on y reconnoîtra les mêmes idées, et l'on verra que toutes ces différentes Racines, analysées hiéroglyphiquement, tendent également à nous faire sentir que la première production du Créateur fut *la lumière*, conformément au *fiat lux* de la Genèse, affecté au premier jour de la Création.

des Chrétiens à l'Empereur Antonin, le nomme expressément, *Dies Solis.* Les Anglois disent encore *Sun-day* qui signifie la même chose.

La lettre יד, JOD, des Samaritains donne le Lundi. Elle représente *une main qui touche et qui indique quelque chose de palpable.* L'Hébreu des Bibles est parlant, en ce qu'il ne présente de la main que le bont du doigt *index*, ainsi que l'Ethiopien. JOD ou IOD, grammaticalement signifie, *main.* C'est de IOD, IAD, que nous voyons nâitre le Latin, *hend* dans *prehendere*, prendre; l'Anglois, *hand;* le pronom, *id*, des Latins, signifiant *ceci* ou *ce que l'on montre de la main;* le Grec, ἴδω, connoître; le Latin, *idea*, idée, parceque, pour connoître une chose physique, on y porte communément la main, &c.

L'Hiéroglyphe de יד, JOD, en son entier, donne: י, *Main indicante*, ד, *étendue; Main qui s'étend pour indiquer quelque chose.* De JOD, ou IOD, les Egyptiens ont fait la Déesse IOSIS, ou ISIS, la même que la Lune, ainsi qui nous l'avons vu ci-dessus. On peut encore remarquer que la Racine יעץ, IATS ou IOTS, d'où vient particulièrement IOSIS, présentent dans son Hiéroglyphe, expliqué également ci-dessus, les mêmes idées que IOD.

On sait d'ailleurs que la Lune fut créée le quatrième jour. En consequence de ceci, le Samaritain nous fait assez sentir, par *une main indicante*, que cette lettre JOD, a principalement trait à la Lune qui indique, par ses phases, les jours, les mois et les années. La même lettre désigne aussi le Soleil; puisqu'il fut créé ce même jour; mais

ce n'eſt plus ici comme ſource de lumière proprement dite. Il y eſt alors ſous le même rapport que la Lune. Voilà pourquoi ISIS, étoit auſſi l'emblême du Soleil chez les Egyptiens. Sous ce rapport d'*indication*, le Soleil et la Lune ſont cenſés l'âme de l'Almanack ou du Calendrier conſacré à marquer *les tems*, *les ſaiſons*, et *les années*. On ne peut s'y méprendre, d'après ce que rapporte la Genèſe à cet endroit : *Et ſint in ſigna et tempora et dies et annos.* (Vulg. Gen. chap. i, ver. 14.)

La Lune, chez la plûpart des nations, a formé les jours dont ils compoſent leur année. C'eſt l'année lunaire très Sommune en Orient. On a donc ici dans JOD et dans IOSIS, le *Lundi* ou *le jour de la Lune*, en Anglois, *Mon-day ;* bien caracteriſé pour nous tranſmettre la mémoire des deux premières œuvres du quatrième jour de la Création ; et cette mémoire, conſignée dans la Mythologie des Egyptiens et des Grécs, eſt parvenue juſqu'à nous par le canal des Latins.

La lettre ת, THAU ou THO, a proprement rapport à la formation des étoiles. C'eſt la ſeconde partie de l'ouvrage du quatrième jour. Le ת, THO, eſt *la main armée d'un ſtilet ou poinçon pour tracer des empreintes.* Dans le Samaritain, cette lettre préſente : *le profil d'une main pliée, armée d'un ſtilet,* (Voyez la Table.) L'ancien, Syriaque et l'ancien Chaldéen préſentent : *le profil d'une main couchée dont les doigts ſont recourbés dans l'attitude d'écrire.* THAU ou THO, de l'Hébreu, תאה, THAE, *tracer des ſignes*, a vu nâitre THOT ou Mercure chez les Egyptiens. Ce Perſonnage fut, ſuivant eux, l'Inventeur des lettres, appellés en Hébreu, אתות, ATHOTH. Ils en font auſſi l'Inventeur de l'Aſtronomie et du Calendrier. On

voit que THOT et THAU ſont propres de leur nature à nous retracer la mémoire de la Création des étoiles dont ſe ſont formés les ſignes du zodiaque et les conſtellations qui ont trait à l'Aſtronomie et au Calendrier. L'Hiéroglyphe de תו, THO, repond à ces idées. Il préſente ת, *main tracante* et ו, *crochet*, c'eſt à dire : *main qui trace des figures qui s'acrochent et ſe joignent enſemble.* Définition qui convient parfaitement à l'écriture et à la mannière de tracer ſur une carte des amas d'étoiles pour en former des conſtellations.

D'un autre côté, THOT, étant le même Perſonnage que Mercure, on en voit naître néceſſairement le Mercredi ; en Anglois, *Wedneſday.* Mr. Court de Gebelin l'avoit déjà apperçu. Il en parle dans ſon volume des Allégories Orientales et dans ſon Hiſtoire du Calendrier.

La lettre כ, CAPH, a été pour nous tranſmettre les œuvres du cinquiême jour, ou la Création des poiſſons et des oiſeaux. C'eſt ici le *profil d'une main croche dans l'attitude de prendre ou de ſerrer quelque choſe.* Cette lettre eſt parlante. Dans preſque tous les alphabets, elle offre : *le profil d'un emain creuſe.* Notre C, en vient directement. Il reſſemble au כ, CAPH, des Hébreux, ſeulement retourné de gauche à droit,

Le כ, CAPH, donne néceſſairement l'idée de *contenant*, de *capacité*, et par la même, celle de *fluide* qui demande d'être contenu et reſſerré dans des bornes. Son Hiéroglyphe, enviſagé ſous ce rapport, nous offre les mêmes idées. Il s'écrit en toutes lettres, כף, CAPH, et il

donne : כ, *contenant*, פ, *bouche*, *ouverture* c'eſt à dire : *contenant à bouche* ou *à orifice ouvert pour recevoir quelque choſe*.

Cette definition convient au vaſe, propre à contenir une matière quelconque, mais principalement le liquide. Idée qui nous ramène naturellement à la formation des oiſeaux et des poiſſons dont l'élement capital eſt un fluide. On ſent aſſez que l'Hiéroglyphe de כף, CAPH, tel que nous le préſentons ici, ſe rapporte abſolument à celui de כנוף, CANOUP, que nous avons donné ci-deſſus. D'où il faut condure que la Divinité Egyptienne, connue ſous le nom de CANOPE', et qu'on ſait être repréſentée dans Kircher ſous la forme d'un vaſe, ſurmonté d'une tête humaine, vaſe d'ailleurs rempli d'eau qu'on voit réjaillir en l'air, n'eſt en lui même qu'une expreſſion fidèle, ou une image ſenſible du dévelopement hiéroglyphique des deux mots כף, CAPH, et כנוף, CANOUP.

Remarquons de plus, à l'occaſion de cette repréſentation de CANOPE', que l'eau contenue dans le fond du vaſe nous porte directement à l'idée de la formation des mers et des poiſſons, tandiſque celle qu'on voit s'élever et voltiger en l'air, a principalement trait à la formation des oiſeaux. D'un autre côté, CANOPE' eſt le même que Saturne. (Voyez L'Œdipe de Kircher, Tom. I.) C'eſt donc ici le Samedi qui prend ſon nom de *Saturne* dans notre Calendrier, en Anglois, *Satur-day*.

La lettre צ, TSADE, a principalement trait à la formation des animaux terreſtres, reptiles et quadrupédes. C'eſt la première partie des œuvres du ſixième jour. Le TSADE, en Samaritain, re-

présente la forme d'une main armée d'un dard, ou poignard. (Voyez la Table.) Cette lettre, comme l'ALEPH, s'est decomposée dans les autres Alphabets. En Armenien, elle offre la figure d'une main pure et simple, tandisque, dans l'Hébreu des Bibles, elle présente la forme d'une arme tranchante et pointue, surtout le TSADE final ץ. C'est l'arme du chasseur. Aussi צדה, TSADE, dans sa signification grammaticale, signifie t-il, *chasser aux bêtes.* Ce qui s'entend principalement de la chasse aux bêtes des champs, aux reptiles, et aux animaux quadrupédes, surtout à ceux qui nuisent aux productions de la terre, et qui endommagent les moissons.

L'arme tranchante et meurtrière n'eut pas, dans le principe, d'autre destination; mais bientôt elle s'étendit contre les humains. Caïn s'en servit contre son frère Abel. Lamech, descendant de Caïn, commit le second homicide. Sans doute que Nembrod ne se rendit puissant sur la terre qu'aux dépends de la vie de grand nombre de ses semblables. Cette lettre a donc été bientôt considerée en mauvaise part, comme indiquant *la main meurtrière*, donnant l'idée de *ravage* et de *destruction.* En ce sens, elle vit bientôt nâitre chez les Egyptiens leur TSYPHON ou TYPHON, consideré comme le Prince des ténébres, *le Dieu de la destruction*, ainsi que le nomment encore les Coptes dans leur TYPHANIEL. Les reptiles, créés dans ce même jour, du nombre desquels est le serpent, forme sous laquelle Satan apparut à Eve pour la tenter, aura sans doute conduit les Egyptiens à l'idée qu'ils nous donnent de leur TSYPHON, qu'ils qualifient de *Prince des ténébres.* Au reste TSYPHON ne seroit-il point le même que Satan, nommé aussi dans les Saintes Ecritures, *la Puissance des ténébres?* (Colofs. i, 13; Ephef. vi, 12, &c.)

NEITH ou MUTH; interprétée, *Mère des vivants*, ſuivant Plutarque, et qui eſt dite, dans l'Hiſtoire des Egyptiens, la ſœur et l'épouſe de TSYPHON, ne ſeroit-elle point auſſi le même que Eve, conſiderée ici comme ſuccombant à la tentation du ſerpent? Ce qui tendroit à le faire croire, c'eſt que l'Hiéroglyphe de Satan, en Hébreu, שטן, SHITAN, préſente à peu près les mêmes idées que celui de צפה, TSAPHE, d'où TSYPHON, développé ci-deſſus. Ce dernier nous a donné: *La main meurtrière étendue et déployée contre les vivants;* et שטן, SHITAN, nous offre: *L'ennemi mortel et le fléau des Créatures.* C'eſt ce qui ſuit des lettres qui le compoſent, où l'on a: ש, SHIN, *dent*, emblême de la haine; ט, TETH, *fouet*, ou *fléau*; et נ, NOUN, *créatures*. Cette expreſſion peint même d'une mannière plus frappante, le TSYPHON des Egyptiens.

Remarquons ici que TS, eſt l'initiale de TSYPHON, comme elle eſt la valeur du צ, TSADE, des Hébreux. D'un autre côté, cette lettre, écrite au long צדה, TSADE, donne dans ſon Hiéroglyphe: *main meurtrière étendue contre les humains*, qui ſe trouve être abſolument le même que celui de צפה, d'où TSYPHON, (Voyez ci-deſſus.)

Nous ſavons d'ailleurs que TSYPHON ou TYPHON eſt le même que Moloc, le même que Mars. Nous pouvons donc en conclure que, ſous l'emblême du TYPHON des Egyptiens, nous avons le jour que nous nommons *Mardi*, en Latin, *Dies Martis;* en Anglois, *Tueſ-day*.

La lettre מ, MEM, fut ſans doute pour nous tranſmettre la mé-

moire de la Création d'Adam et d'Eve. C'eſt la ſeconde et dernière partie des œuvres du ſixième jour. Cette lettre repréſente : *La main ouvrière, la main des arts.* Dans le Samaritain la forme du MEM, eſt celle *d'une main fermée dans l'attitude propre à extraire le lait d'une mammelle.* Auſſi de MEM vient le Latin, *mamma*, mammelle ; le mot enfantin, *maman* ; *ma* dans *mater*, &c. Dans l'Hébreu des Bibles, c'eſt une main fermée, ou la figure du poing. Le MEM, final ſurtout eſt parlant. Or on ſent qu'une main fermée fut propre à caractériſer *le travail et l'induſtrie, l'ouvrage de la main, la main productrice et nourricière.* On ſent de même que toutes ces idées conduiſent à celle de *grandeur, de chef-d'œuvre* et *de perfection.* Auſſi cette lettre* fut-elle pour nous tranſmettre la *formation des chefs-d'œuvres des Etres créés* ; celle de l'Homme et de la Femme. Les noms d'*Adam* et d'*Eve*, (en Hébreu, אדם, ADAM, et חוה, EVE), analyſés hiéroglyphiquement, offrent eux mêmes toutes ces idées.

En effet, dans les trois lettres qui forment le nom d'Adam, on a : א, *chef* ; ד, *étendu* ; מ; *production, creature* ; d'où l'on tire : *Le Chef étendu des productions*, ou *le grand Chef des Etres créés.* Et dans celles qui forment le nom d'Eve ; ח *champ labouré, ſouche*

* Deux מ, MEM, répétés offrent le nom naturel de cette lettre, écrite au long מם, MEM. Cet Hiéroglyphe eſt parlant pour peindre *les deux chefs-d'œuvres des Créatures* ; je veux dire : *l'Homme et la Femme.* C'eſt proprement un *chef-d'œuvre*, joint à un ſecond *chef-d'œuvre* de même nature que le premier.

On voit ici que מם, MEM, préſente, par lui même, l'idée de *ſimilitude.* En ce ſens notre mot *même*, réſultat de *me me*, qui en offre également l'idée, paroît en avoir tiré ſa ſource ; mais ce qui ſe remarque de plus frappant dans cette réunion de מ, MEM, à מ, MEM, c'eſt l'idée d'*union conjugale* entre l'Homme et la Femme offerte ici d'une manière ſi pittoreſque et ſi ſenſible.

*féconde ;* ו, *oreille, intelligence ;* et ה, *air, respiration, existence, Etre,* &c. autrement : *la souche féconde des Etres animés et intelligents.* Ou, ainsi que le traduit la Genese.* *La Mère de tous les vivants.* On remarquera que cette explication du nom d'Eve, insinue formellement qu'entre tous les animaux, l'espèce-humaine est la seule qui puisse proprement être dite *vivante,* sans doute en ce que seule elle se trouve douée d'une ame intelligente et immortelle, faite à l'image et ressemblance de Dieu.

Chez les Egyptiens, מם, MEM, est devenu MUTH, surnom de Minerve, la *Déesse des arts,* la même que NEDE', ou NEITH, ainsi que nous l'avons vu ci-dessus. MUTH tient d'ailleurs à l'Hébreu, מתה, METHE, *espèce humaine,* dont l'Hiéroglyphe offre les mêmes idées que celui de חוה, EVE, puisque de מ, *Etre productif, souche féconde ;* ת, *donner empreinte,* et ה, *Etre vivant ;* on en tire également : *la souche féconde et marquée des Etres vivants,* ou *la Mère des vivants,* ainsi que Plutarque le traduit.

D'après l'Histoire d'Egypte, MUTH et Minerve sont un seul et même Personnage. Observons qu'il en a dû nécessairement être ainsi ; dès qu'il est prouvé que Minerve, qui tient à l'Hébreu, מן־הרבה MIN-ERBE, présente grammaticalement et hiéroglyphiquement les mêmes idées. En effet on a, d'après la signification grammaticale de מן־הרבה, MIN-ERBE : *La source de la multitude des Etres vivants.* C'est ce qui suit naturellement des deux mots qui le com-

* Hébreu : ויקרא האדם שם אשתו חוה כי הוא היתה אם כל־חי
*Vulgate* : Et Vocavit Adam nomen uxoris suæ Heva, eò quod Mater esset cunctorum viventium, (Chap. iii, v. 20.)

posent ; puisque le premier, מן, repond exactement à l'*ex* des Latins et au *from* des Anglois, donnant l'idée de *source et d'origine* et que le second, הרבה, *Hiphil de* רבה, *faire croître, nourrir*, d'où le Latin, *herba*, herbe qui sert de pâture ; et le Grec, φερβω, *se nourrir*, donne celles de *nourriture*, de *vie animale*, de *multiplication* et de *multitude*. 2. מן־הרבה, MIN-ERBE, analysé d'après la signification Hiéroglyphique de toutes les lettres qui entrent dans sa composition et qui sont: מ, *source productive ;* נ, *enfant, individu ;* ה, *Etre vivant ;* ר, *force* ou *chef ;* ב, *maison ou famille ;* offre naturellement la phrase suivante : *souche féconde d'Etres vivants* ou *d'enfants d'un chef de famille* ou *qui font la force d'une maison*. De là il est aisé de conclure que חוה, EVE, מתה, METHE, d'où MUTH chez les Egyptiens, מן־הרבה. MIN-ERBE, d'où le Latin, *Minerva*, ont du nécessairement être le même Personnage.

D'un autre côté nous avons encore vu que Minerve, *la Déesse des arts*, et Venus, *Déesse de l'amour, de la beauté et de la perfection*, n'étoient qu'une seule et même Déesse chez les Egyptiens. C'est encore Plutarque qui nous l'assure ; mais remarquons que Venus tient au Latin, *venustas*, beauté, perfection ; et qu'on doit parconsequent y reconnoître *Eve* ou la *Mère des vivants* envisagée comme un des deux chefs-d'œuvres des Etres créés dont la lettre מם, MEM, nous presente le Tableau, ainsi que nous l'avons remarqué ci-dessus. Voilà donc *le jour de Venus* ou *le Vendredi* bien marqué ; en Latin, *Dies Veneris ;* en Anglois, *Fri-day*.

[*To be continued.*]

## *Explanation of a paſſage in* Hafiz—*By* WILLIAM OUSELEY, *Eſq.*

AFRASIAB افراسياب King of the Tartars, had put to death *Siaveſh* سياوش the huſband of his daughter *Ferankis* فرانكيس and was equally cruel, though the cataſtrophe proved not fatal, to the lover of another daughter. An obſcure paſſage of Hafiz, alludes to the adventures of the Pehlavi hero *Beizun* بيژن with the Tartarian princeſs. I muſt acknowledge myſelf indebted to an anonymous Perſian Commentator for an explanation of the poet's alluſion, which is conveyed in this diſtich:

سوختم در چاه صبر از* دست آن شمع چکل
شاه ترکان غافل است از حال ما کو رستمي

" I burned in the pit of patience, enkindled by that bright torch of *Chikil*.

" The King of the Turks is off his guard, or unconcerned about us.—Speak! art thou Ruſtam?"

* In ſome copies آز بهران on account, or for the ſake of; inſtead of از دست ان

Although I underſtood the equivocal ſenſe of the word *Turk*, which Hafiz uſes to expreſs both a Tartar and a beautiful perſon, as *Turki Shirazi*, *Turki Samarcand*; and though I found in the Ferhung Sururi, that چکل (with two keſras), *Chikil*, is the name of a place in Turkeſtan,* yet I ſuſpected ſome error in my three copies of the Divan, until a fourth lately fell into my hands, replete with marginal and interlineary notes. One of theſe, on the couplet which I have quoted, informs us, that the King of the Turks or Tartars, was

پادشاه افراسیاب که بر دختر او پهلوان بیزن عاشق شده
بود و افراسیاب آن بیزن‌را در چاه حبس نموده و رستم
پهلوان بیزن‌را از چاه خلاص کرده گرفته و هم دختر اورا

"King Afraſiab, with whoſe daughter the hero Beizun was in "love; and Afraſiab confined him in a pit: and Ruſtam, the il-"luſtrious hero, extricated him from the pit, and effected alſo the "eſcape of the damſel."

The romantick ſtory of *Beizun*, and this princeſs *Manizeh*, is told at length in the Shah Nameh.

* Sadi mentions the lovely nymphs of Chikil,

که در خوبرویان چین و چکل

and they are celebrated by other poets.

# *Chineſe Dialogue—From a Manuſcript of the late* Dr. Hyde *of Oxford, preſerved in the Britiſh Muſeum,* (Hyde, Royal, 16. B. xxi.)

(This appears to be but part of an intended work, as the manuſcript is marked on the back, in Hyde's hand, "*Decem Perſonarum Convivium Dialogus Sinicus ſic dictus,*" and only three of the ten perſons ſpeak.)

| Xé gin tie yen | *Decem Perſonarum Convivium.* |
|---|---|
| *He ul me tie* | Hermetis. |
| *Jo an tie* | Joannis. |
| *Maria tie* | Mariæ. |
| *Davitie* | Davidis. |
| *Peto lo tie* | Petri. |
| *Fanci co tie* | Franciſci. |
| *Lo ge ul tie* | Rogeri. |
| *Ya na tie* | Annæ. |
| *En li ke tie* | Henrici. |
| *Kie lu kiu tie* | et Lucæ. |

| He ul me | *Hermes.* |
|---|---|
| *Tien chu ſu ni hau* | Precor tibi fauſtum |
| *ge jo an* | diem, Joannes. |
| J. *Su ni yè ye yam* | *J.* Tibique viciſſim |
| *he ul me* | Hermes |
| *han ge cu* | proſperum diem |
| *tien chu pa* | det Deus. |
| H. *Ni ha ma* | *H.* Ut vales? |
| J. *Hao* | *J.* Bene valeo |
| *tien chu tie ngen* | Dei beneficio |
| *cen mim* | tibi paratiſſimus |
| *cen ma he ul me* | quid tu Hermes ut res. |
| *nie tie ſu ho ju* | habent tuæ. |
| H. *Ngo ye* | *H.* Ego quoque recte |
| *hau hau ma* | valeo: ut valent |
| *ſu cim* | Pater |
| *ma cim ni tie* | et mater tua? |
| J. *Tu han* | *J.* Bene valent |
| *Tien chu tie ngen* | benignitate Dei |
| H. *Cen ma ni che yam* | *H.* Quid tu tam mane |
| *çao ki xin* | cubitu ſurgis? |
| J. *Hoan pu xi ki* | *J.* Nondum tibi videtur |
| *xin tie xi ma* | ſurgendi tempus? |
| H. *Ni hoan conſin* | *H.* Adhuc jejunus es? |
| *pu cem che* | nondum |
| *çao fan ma* | jentaſti? |
| J. *Pu cem* | *J.* Nondum |

*hoan çao*
*con ma ni*
*che leao çao fan ma*
H. *Xi kiu leao*
*yao ngo kieu con fin ma*
*ni na li lai*
J. *Ven ngo na li lai*
*yu hio tam*
*ya tièn chu tam*
*yeu ya xi lai*
H. *Na li kiu*
J. *Kia li*
H. *Xi xe ma xi xin*
J. *Chu pu to*
*xe ul hia*
H. *Xi che yam chi*
J. *Ngo kiu*
*yao xeu kiao hau*
*yu ma cin*
*cim leao he ul me*
H. *Che yam*
*fao*
*ngo fien fem pu ven*
*ki ngo ma*
J. *Pu ven te*
*pu nem*
*kieu cai cu*
*cimleao ngo kiu*

præmaturum eſt adhuc
quid tu
jamne jentaſti ?
*H.* Etiam jamdudum
ego ſim tamdiu jejunus
unde nobis ades ?
*J.* Unde adſim, quæris ?
è ludo literario
e templo
et ex foro veni.
*H.* Quo abis ?
*J.* Domum.
*H.* Quota eſt hora ?
*J.* Fere
duo-decima.
*H.* Tam ſerum eſt.
*J.* Abeundum eſt mihi
objurgabor
a matre meo
vale Hermes.
*H.* Siccine
properas ?
non fecit præceptor noſter
mentionem mei ?
*J.* Non audivi ?
non poſſum
diutius morari
vale, ego abeo.

| | |
|---|---|
| H. *Kiu* | *H.* Sane |
| *cim leao* | et vale. |
| J. *Tien chu ſu ni* | *J.* Precor tibi |
| *hao van* | felicem veſperam |
| *ngo tie ma cin* | mea mater |
| *kie co wei* | et vobis omnibus. |
| M. *Jo an* | *M.* Joannes |
| *na li lai* | unde advenis ? |
| *na li ni tem leao* | ubi tu moratus es ? |
| *che yam kiai* | tam diu ? |
| *hoei ho lai che yam chi* | cur ades tam ſero |
| *che co ço te hao ma* | hocne rectè factum eſt ? |
| *ſen fa leao ni* | juſſeram tibi |
| *lai* | ut redires |
| *ſu hia* | hora quarta |
| *ju kin cha pu to xi* | nunc proxima eſt |
| *lo hia* | ſexta |
| *xue yu ngo* | dic mihi |
| *na li kiu leao* | ubi fueris |
| *in kieu ju kin* | nam diu jam |
| *cho leao yu hiotam* | abfuiſti a ſchola |
| *ngo hiao te* | ſat ſcio |
| *ſum ni* | deferam |
| *tao ni tie ſien ſem* | ad tuum præceptorem. |
| J. *Kien ni* | *J.* Quod bona tua |
| *xe ngo xeie ju kin* | venia dixerim, modo |
| *lai ya hio tam* | redeo à ſchola. |

# *Account of an original Asiatick Map of the World—By* W. Ouseley, *Esq.*

ALTHOUGH the manuscript, from which I have extracted the annexed map, is beautifully written in the Persian character and language, yet it is evident, from various circumstances, that it is a transcript made in Hindùstan:* had the work been executed in Persia, it is not probable that the name of *Iran* would have been omitted in the map.

The manuscript is an abridgement, in verse, of that extraordinary composition, the عجايب المخلوقات *Ajaieb al Makhloucat*, or *Wonders of Creation*, some notices of which are given in these Collections, Vol. I. p. 16, 131, 214, 297, 374; Vol. II. p. 197, 388. The turning of this work into verse, may be considered as a proof of the esteem in which it is held. The popular tale of *Kamroup* † has, in like manner, been converted into a poetical romance.

* The books of India and Turkey are frequently written and embellished with as much beauty and splendor as those of Persia; yet a person conversant in Oriental manuscripts, will (generally) distinguish, without much difficulty, the Turkish and Indian transcripts from those of *Iran*.

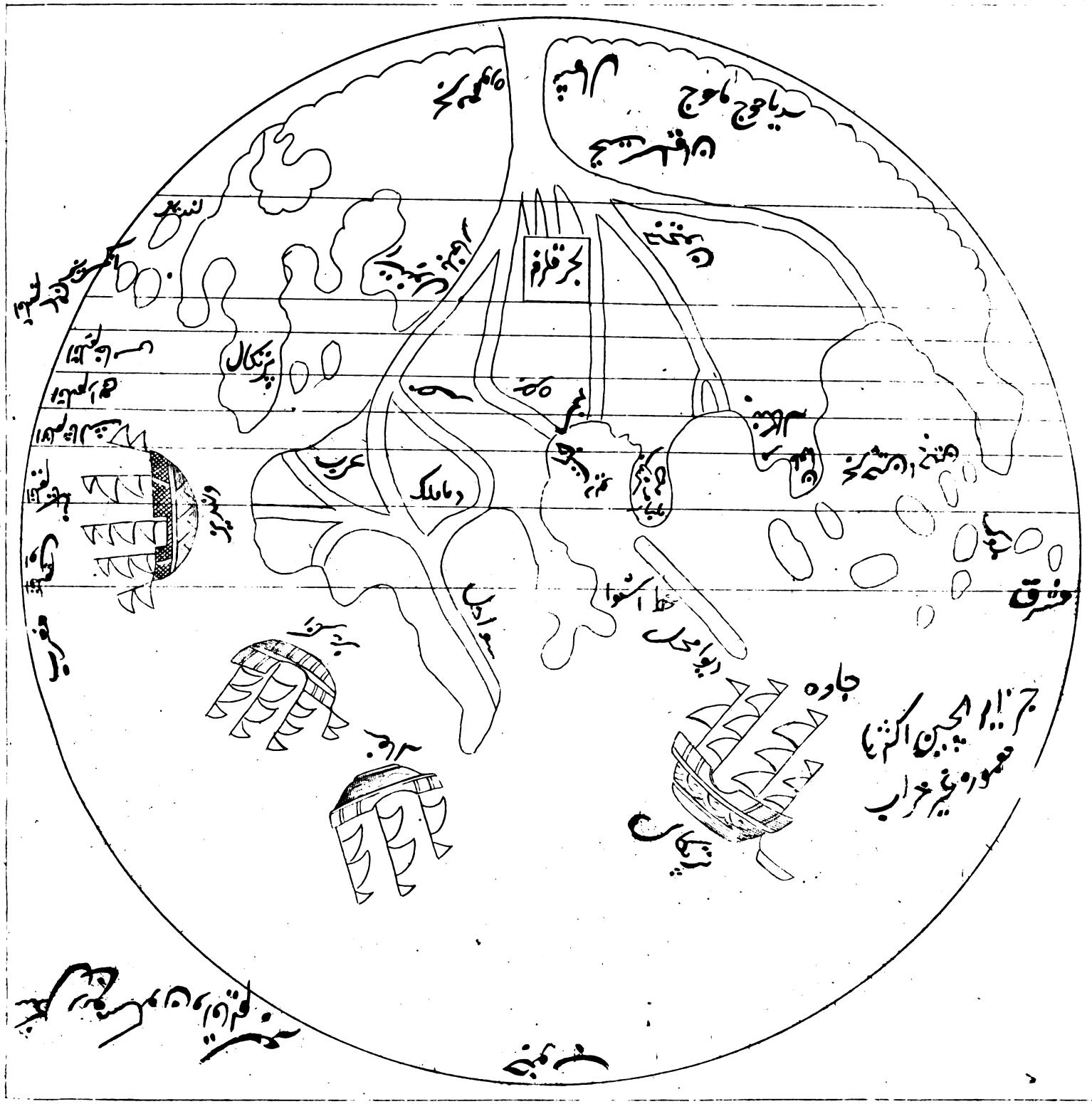
† This Indian story has been translated by Captain Francklin, under the title of "The Loves of Rajah Camarupa and Camalata."

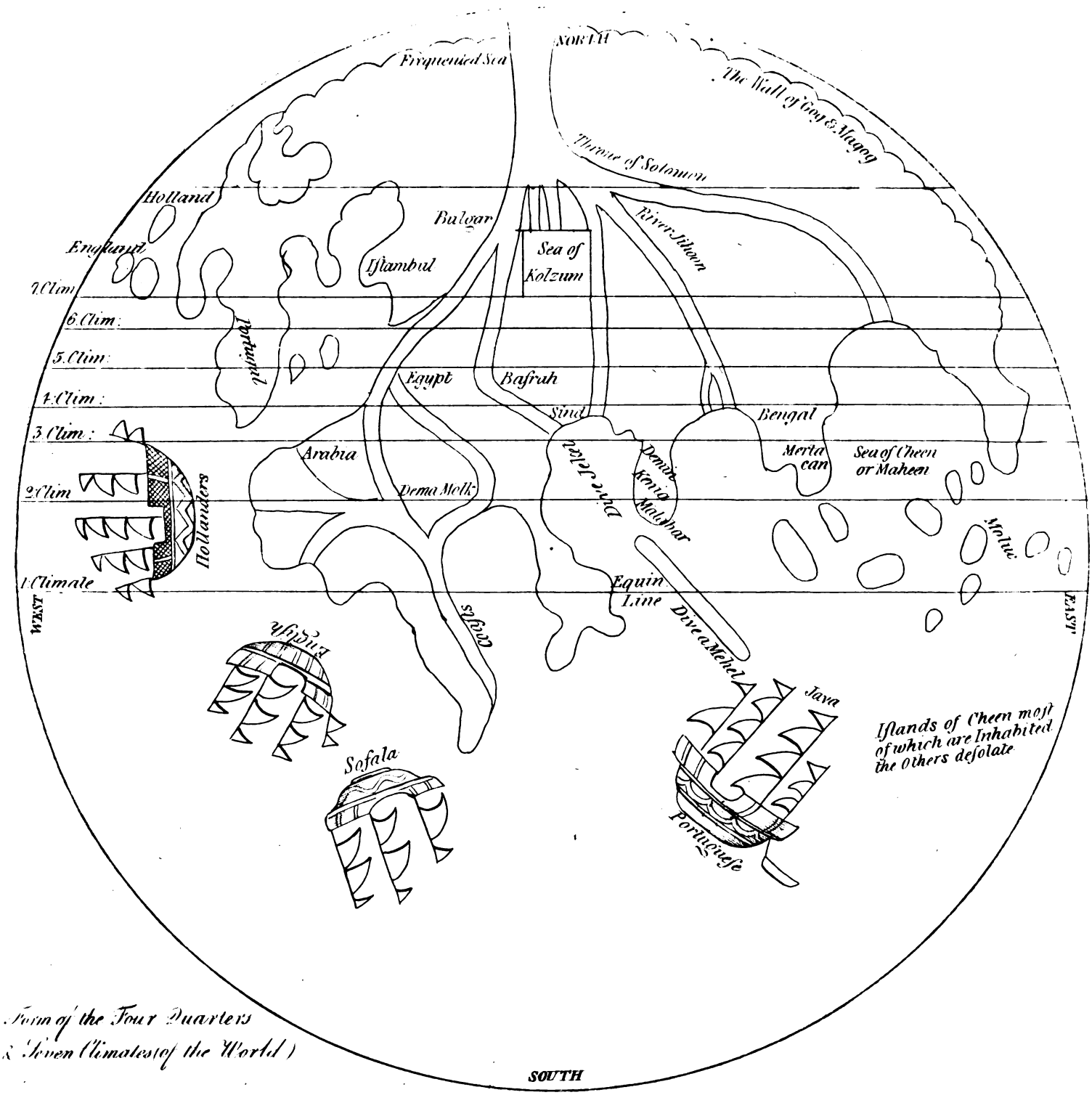
This map repreſents the world, that is, the Eaſtern Hemiſphere, or as much as was known to the ancients and the Aſiatick geographers. The Cardinal points are marked by Arabick words, (for the modern Perſians borrow all their terms of ſcience and philoſophy from the Arabians) شمال North, جنوب South, مشرق Eaſt, مغرب Weſt.

Like the ancients, our Aſiaticks uſe the vague and unſatisfactory diviſion into ſeven climates, which are expreſſed in the map by red lines, marked اقليم اول firſt climate, اقليم ثاني ſecond climate, اقليم ثالث third climate, &c. The Equinoctial line خط استوا forms the firſt climate.

Some name ſeems to have been omitted after the word سواهل *coaſts* or *ſhores;* and I muſt acknowledge my ignorance of دماملک Dema mulk, جکت Jiket, مرطعهان Mortahan, کنیات Keniat, and دمین Demin, though it is not improbable that theſe two laſt (which are written over Malabar ملبار) may have been erroneouſly put for *Deccan* and *Carnatic*. The moſt glaring miſtake is that of بحر قلزم or Sea of *Kolzum*, (the Red Sea), for بحر خزر the Sea of *Khozr*, or the Caſpian.

The wall of *Yajouje* and *Majouje* سد یاجوج ماجوج and the throne of Solomon تخت سلیمان occupy thoſe northern regions of which the Eaſtern geographers are almoſt totally ignorant. Holland, ولندیز *Walandiz* or *Oulandiz*, is deſcribed as an iſland ſituated north of England. The iſlands of Great Britain and Ireland are






Form of the Four Quarters & Seven Climates (of the World)

ſtyled انكريز *Ingriz*. Below *Baſra* بسره we find the word مسند *Meſned*, or *Meſind*; but the letter *M* is certainly redundant, and the word *Sind* سند belongs to the river which is deſcribed running in a ſtrait line near it.

It appears that this map has been drawn by ſome Indian artiſt acquainted with the European ſettlements in various parts of Hindûſtan; as he has marked the ſhips of پرتكال Portugal, انكريز *Ingriz*, and Oulandiz ولنديز The word سفاله *Sofala* is written between the fourth ſhip and that which ought to be named the coaſt of Africa. From the relative ſituation of *Iſtamboul* استنبول Conſtantinople, and Portugal, with the outline of the Mediterranean Sea, I am inclined to believe that the artiſt had ſeen ſome old European map or chart. Any farther remark would be unneceſſary, as the ſecond map, with the names in Engliſh, will ſerve to explain the original.

This manuſcript is in the collection of Sir Robert Chambers, late Chief Juſtice of the Supreme Court of Judicature in Bengal.

## *Two Passages from the* Boftan *of* Sadi—*Translated by* George Swinton, *Esq.**

I.

از بوستان سعدي

دو تن پرور اي شاه كشور كشاي
يكي اهل رزم و يكي اهل راي

ز نام اوران كوي دولت برند
كه دانا و شمشير زن پرورند

قلم را و شمشير را دوست دار
كه در هر دو بستند تدبير كار

هرانكو قلم را نورزيد و تيغ
بر و كر بميرد مكو اي دريغ

* This young Gentleman's proficiency in Oriental Literature, sufficiently recommends the excellent system of instruction adopted by the Rev. Dr. Moodie, Hebrew Professor in the University of Edinburgh.

قلم زن نکو دارو سمشیر زن
نه مطرب که مرد نیاید ز زن

نه مرد یست دشمن در اسباب جنک
تو مدهوش ساقي و اواز چنک

بسا اهل دولت ببازي نشست
که دولت برفتش ببازي ز دست

نکویم زجنک بداندیش ترس
که در حالت صلح از او پیش ترس

بسا کو بروز ایت صلح خواند
چو شب شد سپه بر سرخفته راند

زره پوش خسپند مرد افکنان
که بستر بود خوابکاه زنان

بباید نهان جنک ساختن
که دشمن نهان اورد تاختن

حذر کار مردان کار اکهست
بزک سد رونین لشکرکهست

I.

O king! conqueror of nations, encourage two ſorts of perſons; the one ſkilled in war, the other in counſel.

If you wiſh to win the palm of empire from other potentates, you muſt cheriſh both the warrior and the counſellor.

Show regard to the pen and the ſword; for by means of theſe two are the affairs of government beſt conducted.

Should the king, who deſpiſes the pen and the ſword, be cut off, bewail not his fate.

Eſteem the ſtateſman and the ſoldier, not the muſician; for it is not from a woman that wiſdom or valour can come.

While the enemy is preparing for war, it becomes not a king to give himſelf up to banquets and muſic.

Many powerful princes have ſpent their lives in the purſuit of pleaſure; and by their love thereof, they have loſt their power.

Fear not the ſeditious in the time of war; they are more to be feared in the time of peace.

Many who have profeſſed peace in the day, have at night fallen on the unwary ſlumberer.

When the warrior retires to reſt, he keeps his armour on: a ſoft couch is the place of repoſe for women only.

The ſchemes of war ſhould be planned ſecretly; for the enemy in ſecret maketh his aſſault.

Caution is the protection of a wiſe man, as the night guard is the brazen rampart of a camp.

---

II.

از بوستان سعدي

---

شنیدم که طغرل شبي درخزان
گذر کرد بر هندوي پاسبان

ز باریدن برف و باران و سیل
بلرزش در افتاده همچو سهیل

دلش بر وي از رحمت اورد جوش
که اینک قبا پوستینم بپوش

دمي منتظر باش برطرف بام
که بیرون فرستم بدست غلام

در این بود باد صبا دروزید
شهنشه در ایوان شاهي حزید

و ساقي پري چهره در خیل داشت
که طبعش بر و اندکي میل داشت

تماشا نرکس چنان خوش فتاد
که هندوي مسکین برفتش ز یاد

قبا پوستین بر کذاشتش بکوش
ز بد بختیش بر نیاید ز دوش

مکر رنج سرما بر و بس نبود
که دور سپهر انتظارش فزود

نکه کن چو سلطان بغفلت بخفت
که چوبک زنش با مدادان چه کفت

مکر نیکبختت فراموش شد
که دستت در اغوش اغوش شد

تراشب بعیش و طرب میرود
چه داني با ما چه شب میرود

فرو برده سر کاروانی بدیک
چه باک از فرو رفتکان بریک

بدار اي خداوند روزق برآب
که بیچارکان را کذشت از سرآب

توقف کنید اي جوانان جست
که در کاراوانند پیران سست

تو خوش خفته در هودج کاراوان
مهار شتر بر کف ساربان

چه هامون چه کوه و چه سنک و رومال
زره باز پس ماندکان پرس حال

ترا کوه پیکر هیون میبرد
پیاده چه داني که چون میرود

بارام دل خفتهکان در پنه
چه دانند حال شکم کرسنه

---

II.

*From the Boſtan of* SADI.

I have heard that King Togrul, in an autumnal night, paſſing by an Indian centinel, while the hail and the ſnow lay thick on the ground, obſerved him ſhivering with cold, like the ſtar Sohéil.

The king, moved with compaſſion, ſaid to him, Behold here is

my warm mantle of fur; remain a moment on this terrace, and will ſend it out to you by one of my ſlaves.

The wind at this time was piercingly cold, and the king retired into his royal apartment.

There he had a favourite ſlave, beautiful as an angel, whoſe company was ſo engaging, that the poor centinel was entirely forgotten.

The king wrapped himſelf up in the fur mantle, which the centinel's evil fate had doomed ſhould never be ſent unto him.

The ſufferance of the cold was not the ſoldier's only diſtreſs; it was increaſed by his diſappointed expectation.

Theſe were his reflections in the morning, when the Sultan was loſt in ſleep:—

Perhaps your good fortune made you neglectful of me; for you was engaged in careſſing your fair one.

With you the night glides on in pleaſure: How do you think the night paſſes with me?

While the caravan are refreſhing themſelves with meat and drink at the inn, what anxiety have they for the traveller left behind, wandering among the ſands?

Diſpatch thy boat, O mighty one! into the river; for the wretches, who are attempting to wade through, are ready to be drowned.

Slacken your pace, O youths full of vigour! there are alſo in the caravan feeble old men.

O thou who ſleepeſt quietly on thy litter! whilſt thy driver guides the reins of the camel, behold what mountains, what deſerts, what rocks, and what ſands: enquire into the condition of the wearied traveller.

Your lofty camel bears you ſmoothly along: What know you of the fatigues of thoſe who travel on foot?

Repoſing at your eaſe, as you proceed on your journey, you never think of thoſe who are periſhing with hunger.

## *Alphabet of* Corea—*Extracted from a Japanese Book, and explained by Dr.* Hager *of Vienna.*

THE following alphabet, which I have reason to believe is not yet known in Europe, was taken from a *Japanese* book, printed in *Sin* and *Canna*, or with *Chinese* and *Japanese* characters. The title of the work is given in the annexed plate, No. I. *A Description and Account of what is to be seen in three Kingdoms.* Those three kingdoms are intituled, as in the plate No. II. *Chao-sien* in Chinese, and *Tjo-sin* in Japanese; a peninsula to the east of China, and to the west of Japan, better known in Europe under the name of *Corea.* The second is described by the characters No. III. or *Lieu-kieu*, a kingdom composed of thirty-six islands, thus called by the Chinese, and by the Japanese *Riu-kiu*, lying to the south of Japan. The third kingdom is the character No. IV. or *Je-sso*, an island to the north of Japan, and under its dominion. This is the famous *Terra Jedso*, discovered by the Dutch in the last century, of which much has been talked, since it was supposed to belong to the north-west coast of America, and now is ascertained to be but an island near the *Kurilic* islands of the Russians, at the south of *Kamtchatka.*

| | | | | |
|---|---|---|---|---|
| 세 エ je | 라 ヤ ja | 쇼 ヨ jo | 시 イ y | No.1 三國通覽圖說 |
| 치 ヒ fi | 목 マ ma | 파 タ ta | 포 ロ ro | |
| 모 モ mo | 쿠 ケ ke | 폐 レ re | 최 ハ fa | |
| 세 セ se | 사 フ foe | 소 ソ so | 시 ニ ni | |
| 쇼 ス soe | 쇼 コ ko | 조 ツ tsoe | 호 ホ fo | |
| | 쉬 エ e | 피 ヲ ne | 헤 ヘ fe | |
| | 쿠 テ te | 나 ナ na | 토 ト to | No.2 朝鮮草 |
| | 사 ア a | 사 ラ ra | 지 チ tsi | |
| | 자 サ sa | 마 ム moe | 리 リ ri | No.3 琉球 |
| | 기 キ ki | 폐 ウ oe | 누 ヌ noe | |
| | 슌 ユ u | 추 # i | 루 ル roe | No.4 蝦夷 |
| | 메 メ me | 고 ノ no | 쇠 ヰ o | |
| | 미 ミ mi | 쇠 ヲ wo | 쉬 ワ wa | |
| | 시 シ si | 키 ク koe | 가 カ ka | |

The alphabet here publiſhed, and belonging to the firſt of thoſe kingdoms is *ſyllabick*, like the *Siameſe*, the *Birmanick*, and other alphabets of Aſia, or like the *Axumitic* and *Amharic* of Africa. The difference, however, is, that the ſame conſonant has, through all the five vowels (which they uſe like the Europeans), a quite different figure. Thus *Fa* is totally different from *Fe*, *Fe* from *Fi*, *Ka* from *Ke*, *Ke* from *Ki*, &c.; which is not the caſe, for inſtance, in the *Devanagari*, or in the *Habeſſinic* alphabet, where the ſame letter is kept; and a ſmall variation only, ſhews the vowel annexed to be either *a* or *e*, or *i*, &c.

The alphabet of *Corea* is likewiſe not uſed *horizontally*, as almoſt all the alphabets we know, but *perpendicularly* only, like the *Tartare-Mantchou*, which Mr. Langlès, however, in his publication at Paris, has changed into a horizontal alphabet; or like the *Mongolic* and *Kalmyk* alphabets, which, as it is known, are, with few deviations, the ſame as the *Mantchou* alphabet.

Our alphabet then, is, like the *Mongolic*, written perpendicularly, but not from the left to the right, but from the right to the left. This perpendicular way of writing was not unknown to the Greeks, who called it, as *Bayer* obſerves, χαμαιφορον; and was uſual amongſt the Syrians too, who, according to the teſtimony of *Abraham Ecchelenſis*, wrote in this way. However, the ſpecimen of *Mendæan*, or *Sabean* manuſcripts contained in the Paris library, and publiſhed by *Norberg*, though very ancient, as it ſeems, appears not to be of a *perpendicular* direction. The reaſon, perhaps, is, becauſe, as *Solomon Eſvedi* (in the *Acta Erudit.* 1731) aſſures us, the Syrians uſed

to turn the paper when writing *perpendicularly*, and then used to read *horizontally*, which the *Mongols* or *Mantchou* themselves, as Bayer relates, sometimes use to do. (*Commentar. Petropoli.* Vol. VI.)

Our alphabet consists of forty-seven letters, or rather characters and figures; for the letters themselves are but fourteen, *nine consonants* and *five vowels*; the same consonant being, as I have said, through all the *five vowels*, another character or figure. I would therefore rather choose the order kept by *Kæmpfer*, in his *Table* of Japanese alphabets, by *vowels*, than the order, or rather the disorder, of the Japonese *i*, *ro*, *fa*, from which three first letters their alphabet is called thus, like our European *a*, *b*, *c*.

Having, then, fourteen sounds only, the *Corea alphabet* resembles, in respect to number, the famous اويغور alphabet, which Dr. Hyde confounded with the دلبرجين and Sir William Jones seemed inclined to believe *Zend* or *Pehlavi*, having probably not read what Bayer, fifty years before, had proved upon this subject. But as to the form of the characters, our alphabet has not the least resemblance to any other; neither the *Aramæan* nor the *Chaldaick Phœnician*, whence, as *Büttner* justly observes, so many alphabets, both in Europe and Asia, manifestly are derived; neither to the ancient *Pali* alphabet, which *La Loubere* confounded with the *Birmanic*, and the French Encyclopedists, in their *Alphab. Anc. et Mod.* gave as *Pali*, misleading thereby others; nor to any of the neighbouring countries, such as the *Tagala*, or the *Java* alphabet; if not, perhaps, to the characters of *Tung-king*, which *Fourmont* mentions in his Catalogue of Oriental Manuscripts, and I had not

an opportunity of ſeeing, though, as *Rhodes* relates, that people has the letter *l*, which, in our alphabet, as well as in the *Japaneſe*, is wanting.

It has only ſome letters reſembling the Japaneſe *Catta-canna*, which, in the above deſcription, I found joined to each character, in order to ſhew its value, and I join here in the ſame way that I found it. But even thoſe Japaneſe letters, which reſemble the alphabet of *Corea*, have quite another value; and, after all, the queſtion would be, whence the Japaneſe themſelves took their *alphabetick* letters, as their neighbours the Chineſe employ no others but the *Man-tchou* characters at court. The peruſal of the *Chineſe keys*, or elementary characters, ſhewed me that they were both a compound of ſome of thoſe keys, of *one*, *two*, *three*, and *four* lines, as the Chineſe call them. I could prove that ſatisfactorily, if I did not fear, in ſo dry a matter, to become tedious. I ſhall therefore only quote the firſt letter of the *Corean alphabet*, in order to prove my aſſertion. This letter is compoſed of the Chineſe character *Kivèn*, which is the *ſecond* key of the two hundred and fourteen Chineſe keys, and of the character *çu*, which is the *twenty-eighth*.

In the ſame manner, the firſt *Japaneſe catta-canna* character is nothing elſe but the ninth Chineſe key *gîn*, as the Chineſe uſe to expreſs it in compoſed characters, *to the left hand*, and ſo farther. The ſame I found in the two other alphabets uſual in *Japan*, the *Firo-canna*, or the vulgar, and the *Iamato-canna*, or the Eccleſiaſtic, though curſive characters, and not *ching-çu*, or ſtraight character; as of their ancient characters, which they call *Taf*, as well as of the

learned *Sso*, the ſame is to be ſaid. Both are manifeſtly an imitation of the Chineſe. This ſeems to prove, that the Japaneſe have derived all their learning originally from this people, as not only their ſignificative characters, but the alphabetick or ſyllabic ones, are taken from the Chineſe; which is moreover proved by their calender, their zodiack, their chronology, arms, ſeals, and other arts and ſciences borrowed from the Chineſe; and even their language, though different in words, is quite the ſame, as to the grammatical conſtruction, with the Chineſe.

Finally, concerning the authenticity of the *Corea* alphabet, which I here firſt publiſh, I think it a duty to the Publick to put it beyond all doubt, after the forgery of an alphabet of the neighbouring iſland of *Formoſa*, printed not very far from here, and after ſeveral apocryphal alphabets publiſhed but lately in London itſelf, amongſt which I chiefly point out the *Hunic*, having had myſelf an opportunity, ſome years ago, of ſhewing its falſehood, againſt *Bel*, *Deſericius*, and other Hungarian authors, who, pretending to be deſcendants of the Huns, exhibit ſuch as the alphabet of their anceſtors; whereas no ſuch manuſcript, or inſcription, ever has been found, either in *Hungary*, or in *Tartary*, or any where elſe; and *Lambecius*, the librarian of the Emperor, having been ſent expreſsly, by Leopold the Firſt, from Vienna to *Bude*, when that capital was ſtill under the dominion of the *Turks*, for making reſearches amongſt the precious *Corvinian* collection of ancient Hungarian manuſcripts, found none except *Greek* and *Latin* works. I declare alſo the Japaneſe work to be in poſſeſſion of

Mr. *Titſingh*, the laſt Dutch Ambaſſadour to the Court of *Pe-king*, who twice viſited *Japan*, from *Batavia*, and brought this book, with other Japaneſe works, from *Jeddo*, the capital of that kingdom, where it was preſented to him by the author himſelf, called *Katſragwa Hozuw*, one of the phyſicians to the preſent Emperor of Japan.

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## *A General Catalogue of Sanſcrit Manuſcripts.*

THE following account (in Hindoſtanny) of the moſt valuable Sanſcrit Books, was written at the deſire of Sir ROBERT CHAMBERS (late Chief Juſtice of the Supreme Court of Judicature in Bengal), by a learned *Pundit*, who lived in his family.—The original catalogue contains the names in *Devanagari*, or the proper Sanſcrit character, of which the Editor is ſorry that he cannot, at preſent, procure any repreſentation in moveable types.

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سنسکرت کتابونسین سب جکه جواچهي کتابین هین
جنکي نانون میري تین اوتي هین ونکا تعلیقه اور کیون
کي کنتي مین لهکتاهون و نهونکي بیچ سب شاسترونکي
کهان چار بید هین جو آپ سین مشهور هین اور ونهونکو
هندو لوک بهت مانیتي هین شاستر چوده هین جونکو

سمس‌کرت والي ودیا کہتي هین اور سب مسلمان علم
بولتي هین هرهر وید ییک ییک ودیا کہتي هین اور
جن چارونسین سب ودیا نکلي هین اور ونهي چارونکي
پیچهي سب و دیا چلتي هین پهلي چار ویدونکي ,نانو
لہکتا هون

I am about to write a Catalogue of Samſcrit Books, ſuch as are reputed excellent in all places, the names of which are come to me. Among theſe the four Vaids (vulgo *Baids*), are the mine from which all Shaſters are extracted; which Vaids are famous of themſelves, and are much reverenced by all Hindoos. There are fourteen Shaſters; otherwiſe called, by Sanſcrit writers, *Videah*; and by all Mahometans, *Ellem*, (i. e. *Sciences*.) Every *Vaid* is of itſelf a Science. From thoſe four, all the other Sciences are derived; and after thoſe four, all the reſt follow, as inferiors. I therefore write, firſt, the names of the four Vaids:

پهلا ریک ویدهي پچیس هزار شلوک کنیتي هي

The firſt is *Reek* Vaid (Bede), containing twenty-five thouſand ſtanzas.

دوسرا یجور وید وه پچیس هزار شلوک هي

The ſecond is *Yajûr* Vaid, containing twenty-five thouſand ſtanzas.

تیسرا سام وید وسکي کنتي پچیس هزار شلوک هي

The third is *Sama* Vaid, which alſo contains twenty-five thouſand ſtanzas.

چوتها اتهرون وید هي وسکي کنتي پچیس هزار شلوک هي

The fourth is *Atthervan* Vaid, the ſum of which is likewiſe twenty-five thouſand ſtanzas.

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*Of the Ancient Mythological Poems, called* Poorans.

بوبهاوان بیاس‌مني یشرجي ني کهاهي اتهارا پوران
ویهن سین برهم پوران جن کا پهلا اور برهمانده پوران
چکاهي پچهلا

The illuſtrious *Beaſmany* compoſed eighteen *Poorans;* of which *Brehm Pooran* is the firſt, and *Brahmandah Pooran*, the laſt.

انهي اتهارا پوران کا جداجدا نانو اور کنتي کي طرح
وهتوکي مین لهکتا هون

Of theſe eighteen Poorans, I ſhall write the names ſeparately; with the number (of ſtanzas) in each.

تن اتهارا ونهین سین پهلا پوران کا نانو برهم پوران هي
دس هزار شلوک هي

Among theſe eighteen, the name of the firſt Pooran is *Brehm* Pooran; in it are ten thouſand ſtanzas.

دوسري کا نانو پدم پوران هي پنچین هزار شلوک هي

The ſecond is named *Padm* Pooran, and contains fifty-five thouſand ſtanzas.

تیسرا بشن پوران هي وه تیس هزار شلوک هي

The third is *Vishnoo* Pooran (vulgo *Bishen Pooran*), and contains twenty-three thousand stanzas.

چوتها شیو پوران هی وه چوبیس هزار شلوک هي

The fourth is *Sheva* (or *Sheoo*) Pooran; in it are twenty-four thousand stanzas.

پانچوان لنکه پوران وه یکاره هزار شلوک هی

The fifth is *Lingah* Pooran, containing eleven thousand stanzas.

چهتوان کروده پوران وه انیس هزار شلوک هي

The sixth is *Garoodah* Pooran, and contains nineteen thousand stanzas.

ساتوان نارده پوران وسهین پچیس هزار شلوک هي

The seventh is *Naredeh* Pooran; in it are twenty-five thousand stanzas.

اتوان شري بهاگوت پوران وسهین اتهاره هزار شلوک هي

The eighth is *Shree Bhágowat* (or Bhagwat), Pooran; in it are eighteen thousand stanzas.

نوان اگني پوران مویبذره هزار چار سي شلوک هي

The ninth is *Agney* Pooran, containing fifteen thousand five hundred stanzas.

دسوان سکند پوران هي مو یکاسي هزار بیک سي شلوک هي

The tenth is *Scunda* Pooran, containing eighty-one thousand one hundred ſtanzas.

*N. B.* There is reaſon to believe that this book is partly geographical.

یکاروان بهویشت پوران هي وه چوده هزار پانچ سي شلوک هی

The eleventh is *Bhaveeſhyut* Pooran; it contains fourteen thouſand five hundred ſtanzas.

باروان برهمه وي ورت پوران هي مو اتهارا هزار شلوک هي

The twelfth is *Brahma Veyverta* (vulgo *Weywerta*) Pooran, containing eighteen thouſand ſtanzas.

تیروان مارکاتدي پوران هي وسیهن نو هزار شلوک هي

The thirteenth is *Marcandayah* Pooran; in it are nine thouſand ſtanzas.

چودهوان وامن پوران هي وسیهن دس هزار شلوک هي

The fourteenth is *Wamena* Pooran; in it are ten thouſand ſtanzas.

پندروان وارها پوران هي وه چوبیس هزار شلوک هي

The fifteenth is *Wârâha* Pooran, containing twenty-four thouſand ſtanzas.

مولوان مت سي پوران هي وه چوده هزار شلوک هی

The ſixteenth is *Mutſya* (vulgo *Mutſy*) Pooran, containing fourteen thouſand ſtanzas.

ستروان کورم پوران هي وه ستره هزار شلوک هي

The ſeventeenth is *Coorma* Pooran, containing ſeventeen thouſand ſtanzas.

اتهاروان برهمانده پوران هي وسيهن باره هزار شلوک هي

The eighteenth is *Brahmandah* Pooran; in it are twelve thouſand ſtanzas.

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*Of the Mythological Poems called* Oopah Poorans.

اتهار پوران سين جدي اور اتهار اوپه پوران هين طرح
اور شعر انکي ونهيکي جيسي هين ونهيکي تابع هين
انکي نانو اور کنتي لهکتا هون

Beſides the eighteen Poorans, there are eighteen *Oopah* Poorans: the form and verſification of the latter are like thoſe of the former, of which they are imitations. Of theſe I am about to write the names and number of ſtanzas.

تن مين پهلا واماين چوبيس هزاو شلوک هي

The firſt among them is the *Ramaion*, which contains twenty-four thouſand ſtanzas.

دوسرا بريهت ماردي هي

The ſecond is *Brehut Maredeeya.*

تيسرا نندكيشور سمهيتا هي

The third is *Nundecayſhur Samheta.*

چوتها ناردي‌پنچ راترهي اوپه پوران هي

The fourth is *Naredeeya Punchratry* Oopah Pooran.

پانچوان اكهيتك اوپه پوران هي

The fifth is *Akhaytuck* Oopah Pooran.

چهتوان ديوي پوران هي

The ſixth is *Daivy* Pooran.

ساتوان كالي پوران هى

The ſeventh is *Caly* Pooran.

آتوان بريهت نارسمهم اوپه پوران هي

The eighth is *Brehut Nareſimhum* Oopah Pooran.

نوان بريهت ويشنو اوپه پوران هي

The ninth is *Brehut Veiſhnow* Oopah Pooran.

دسوان پربهاسكه اوپه پوران هي

The tenth is *Prebhaſuck* Oopah Pooran.

يكاروان ليلاوتي اوپه پوران هي

The eleventh is *Leelawatty* Oopah Pooran.

باروان بريهت نندي‌يم اوپه پوران هي

The twelfth is *Brehut Nundeeyam* Oopah Pooran.

تيروان بيک آمره اوپه پوران هي

The thirteenth is *Aikâmerah* Oopah Pooran.

چوده‌وان بيک پاده اوپه پوران هي

The fourteenth is *Aikâpadam* Oopah Pooran.

پنده‌روان لکهو بهاکوت اوپه پوران هي

The fifteenth is *Lagboo Bhagowat* Oopah Pooran.

مولوان مرت‌ينجي اوپه پوران هي

The ſixteenth is *Mirtwinjey* Oopah Pooran.

ستروان انکيرس اوپه پوران هي

The ſeventeenth is *Angeruſſa* Oopah Pooran.

اتهاروان شامب اوپه پوران هي

The eighteenth is *Shamba* Oopah Pooran.

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پران شاستر کي سات بيک مشهور ايتهاس هي حکانانو
مها بهارت وسيمن کنيتي بيک لاک پچيس هزار شلوک هي

Belonging to the Shafter (or Science) of Poorans, is a famous *Ittihafs* (*i. e.* hiſtorical poem), called the *Maha Bhâret:* it conſiſts of one hundred and twenty-five thouſand ſtanzas.

ایتہاس سمچّي کا نانو مینی سناهي وسکو همون ني دیکها
نہین هي هم جانیتي نہین هین یتہاس سمچي اور کوي
کتاب هي یا مہابہارت کا دوسرا نانو هي

I have heard the name of an Ittihafs, called *Samuchey*, but have not ſeen it; I therefore know not whether *Ittahafs Samuchey* be another book, or another name for the *Mahabhâret*.

ینہونکي سیواي جو جو کتاب بیت مین هي وس وسکو
کاب بیا کہیتي هین کاب یونسین مشہور کتابو نکي
نانو هین لہکتا هون

Whatever books there are in verſe, beſides theſe, are called *Cavya* (vulgo *Caby*): of the moſt famous books of this kind I will write the names.

کابیونکي پیچ پہلا کابي رکہوومش هي تسکي کنیتي
پندره سي شلوک هي

Of theſe, the firſt *Caby* is Caby *Raghuvamſh*, containing fifteen hundred ſtanzas.

دوسرا کابي کمار سمبہو هي وسکي بیک هزار شلوک هي

The ſecond is Caby *Cumara Sambhaw*, which contains one thouſand ſtanzas.

تيسرا كابي ميكه دوت هي تسكي كنيتي دو سي شلوك هي

The third is Caby *Maighadoot*, containing two hundred ſtanzas.

چوتها كابي شي شوپال ودهي ماك بهي كهيتي هين وسكي كنيتي تين هزار شلوك هي

The fourth is Caby *Sheſhû pall Wadh*, otherwiſe called *Magh*, containing three thouſand ſtanzas.

پانچوان كابي بهاروي وسكو كرات ارجني بهي نانو هي تسكي كنيتي تين هزار شلوك هى

The fifth is Caby *Bhârevy*, otherwiſe called *Kerâtâyûny*, which contains three thouſand ſtanzas.

چهتوان كابي بهيتى هى تسكي كنيتي پانچ هزار شلوك هي

The ſixth is Caby *Bhatty*, which contains five thouſand ſtanzas.

ساتوان كابي ني شد هي نسكي كنيتى تين هزار شلول هي

The ſeventh is *Neyſhudh*, which contains three thouſand ſtanzas.

سب كابي تيكا سد هي هين يه تيكا سهيت مانكوكي

All theſe *Cabies* have commentaries upon them, and theſe commentaries you will want.

[ *To be continued.* ]

## *Persian Ode of* Khakani خاقاني —*Translated by* Jonathan Scott, *Esq.*

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لعل رخا سمن برا سروروان کیستي
سنکدلا ستمکرا افت جان کیستي

سروقد تو دیده ام آه الف کشیده‌ام
نرکس دیده دیده‌ام روح روان کیستي

از چمن که رسته نرکس سر بسته
قدر شکر شکسته غنچه دهان کیستي

دام نهاده بروي مست ز باده میروي
شت کشاده بري سخت کمان کیستي

ابروي تو چو ماه نو برده ز ماه نو کرو
آفت جانهن شنو فتنهٔ جان کیستي

خاقاني غلام تو مست شده ز جام تو
جان بدهم بنام تو روح روان کیستي

O! ruby face, jaſmine boſom, waving cypreſs, who art thou?
Flinty heart, cruel tyrant, life deſtroyer, who art thou?

I have ſeen thy cypreſs-like ſtature; I have heard a deep ſigh;
I have ſeen thy narciſſus eyes; O! inſpirer of ſouls, who art thou?

From the walks of the garden, bordered with hyacinth,
The ſweetneſs of the ſugar-cane is excluded. O! roſebud-lipped,
who art thou?

You walk ſpreading ſnares; you move fluſhed with wine;
You go taking aim; what fatal bow art thou?

Thy eye-brow, like the new moon, has robbed the full of her ſplendour: Attend, Oh! torment of life, what torturer art thou?

Khakani, thy ſlave, is intoxicated with the wine of thy beauty; I could ſacrifice life for thy name. What animating ſoul art thou?

## *Persian Sonnet from the Dewan of* Rafia'addeen*
## —*Translated by* W. Ouseley, *Esq.*

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اکر بینم بخواب آن نازنین را
فداي او نمایم عقل ودین را

وکر یکدم نهم رو بر کف پایش
نیارم در نظر روي زمین را

و کر کوید غلام درکه ماست
نهم پا به نهم جرخ برین را

مکن زلف سمن سارا پریشان
مده شرماندکي عطار چین را

جنان مستغرق درياي عشقم
که نشناسم من ازدست استین را

رفیع الدین زروي صدق واخلاص
بنه بر خاک وراه ا جبین را

* See an account of this Poet, Oriental Collections, Vol. I.

I would forfeit reaſon and religion for the pleaſure of beholding that lovely fair-one in my ſleep.

If I could for one moment proſtrate myſelf at her feet, I would no longer regard any objects on the face of this earth.

If ſhe ſhould ſay, "He is a ſlave belonging to my court;" on this account I would place my foot on the ninth ſphere of the heavens.

Oh! diſhevel not thoſe ringlets, fragrant as jaſmine! put not to ſhame, thereby, the perfumes of Cheen or Tartary.

I am ſo immerſed in the ocean of love, that I cannot diſcern one object from another.*

Oh! Rafieddeen, with the face of candour and ſincerity, lay thy forehead in the clay of the path on which ſhe treads.

* Literally, "know not my hand from my ſleeve."

## *Persian Ode by* HAFIZ.

حافظ

ما ز یاران چشم یاري داشتیم
خود غلط بود آنچه ما پنداشتیم

تا درخت دوستي کي بردهد
حالیا رفتیم و تخمي کاشتیم

گفت و گو آیین درویشان نبود
ور نه با تو ما جراها داشتیم

شیوه چشمت فریب جنگ داشت
ما نداستیم و صلح انکاشتیم

گلبن حسنت نه خود شد دلفریب
ما دم همت بر و بگماشتیم

نکتها رفت وشکایت کس نکرد
جانب حرمت فرو نگذاشتیم

گفت خود دادي بما دل حافظا
ما محصل بر کسی نگماشتیم

## *Persian Ode by* NEAMUT KHAN AALI.

نعمت خان عالي

جز روي تو در نظر ندارم
غير از تو کسي دکر ندارم

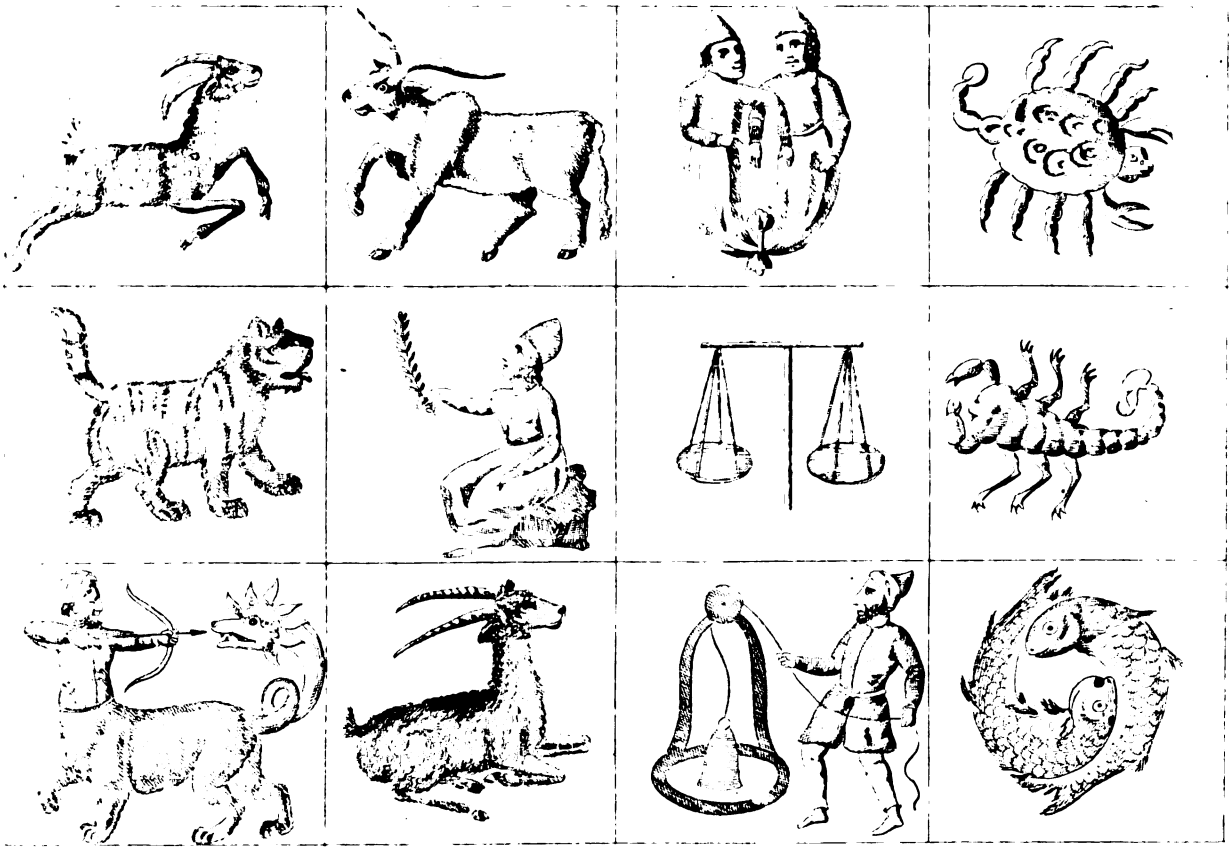
خون کشت دل و نميکشم آه
از بيم تو اين جکر ندارم

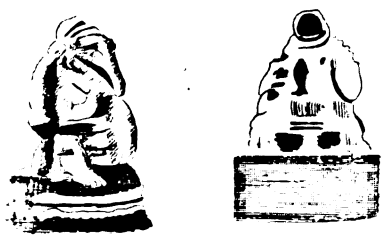
خواهي که نکريم از فراقت
من حوصله اين قدر ندارم

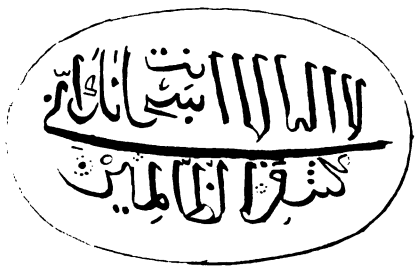
جنس هنرم نميخرد کس
عيبم بود اين که زر ندارم

خصمي مکنيد با من از رشک
اي بي هنران هنر ندارم

رفتم همراه عالي از خويش
جز شوق تو راهبر ندارم







## *Miſcellaneous Plate.*

THE firſt twelve figures repreſented in this plate are taken from the Eaſtern zodiack (that is, the zodiack of the Arabians, Perſians, and Turks), as delineated in a curious manuſcript of the *Ajaieb al Makhloucat* عجايب المخلوقات a celebrated work by Zakariah al Cazvini, often quoted in the preceding numbers of theſe Collections.

The firſt figure repreſents the Ram, *Aries;* called by the Arabians حمل.

Fig. II. Repreſents الثور the Bull, *Taurus.*

Fig. III. The twins or *Gemini* التوامين called alſo by the Arabians الجوزا.

Fig. IV. The Crab, *Cancer* السرطان.

Fig. V. The Lion, *Leo;* called by the Arabians الاسد by the Perſians شير which word ſignifies alſo a tyger.

Fig. VI. The Virgin, *Virgo,* generally called, from the ear of corn or *ſpica* which ſhe holds in her hand, السنبل or السنبلة but ſometimes ſtyled العذرا the Virgin. She is repreſented on the famous Cufick globe, belonging to the Borgian Muſeum, with wings.*

* In noſtro Globo alata Virgo, &c.

*Aſſemani Globus Cæleſtis Cufico-Arab. p.* CXLVI.

Fig. VII. The balance or Scales, *Libra* الميزان

Fig. VIII. The Scorpion, *Scorpio* العقرب

Fig. IX. The Archer, *Sagittarius* الرامي or القوس

Fig. X. The Goat, *Capricornus* الجدي

Fig. XI. The Water-carrier, *Aquarius* الدلو He is here repre-ſented as drawing out a bucket from a well.

Fig. XII. The Fiſhes, *Piſces* الحوت or السمكتين

Fig. XIII. Arabick inſcription on a Cornelian ſeal preſerved in the Britiſh Muſeum, one half larger than the original.

Fig. XIV. Is taken from a mutilated but very ancient image of the ſame ſize, cut in black ſtone, and preſerved in the curious mu-ſeum of Francis Douce, Eſq. This idol was worne about the per-ſon of a Brahmin; and in its perfect ſtate (as we may ſuppoſe from its elephant face), repreſented the Indian divinity *Ganeſa*; of which an engraving may be ſeen in the Aſiatick Reſearches, Vol. I. p. 226, Calcutta edition.

Fig. XV. A back view of the ſame idol.

## *Queries, Notices, Anſwers, &c.*

TO THE EDITOR OF THE ORIENTAL COLLECTIONS.

SIR,

There is a manuſcript noticed by Abbè Toderini, in his Hiſtory of Turkiſh Literature (Vol. II. p. 82; and p. 32 of the original catalogue, ſame volume), of which ſome account would be very acceptable. It is one of the manuſcripts preſerved in the library of the Seraglio at Conſtantinople, and is intituled سبع السايرِ في اخبار التاتار tranſlated by the Abbè, "*Sette* "*vagabonde ſopra gli avviſi dei Tartari*," or, as we may read it, Anecdotes of Tartarian Hiſtory, by the Seven Travellers or Wanderers.

I am, Sir, &c.
R. S. T.

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TO THE EDITOR OF THE ORIENTAL COLLECTIONS.

SIR,

The following paſſage from Mr. Gibbon's Decline and Fall of the Roman Empire, chapter fifty, note forty-one, induces me to trouble you with a Query:

"The ſeven poems of the Caaba have been publiſhed in Engliſh, "by Sir William Jones; but his honourable miſſion to India has

" deprived us of his own notes, far more interesting than the ob-
" scure and obsolete text."

In this passage Mr. Gibbon alludes to the promise of a *Preliminary Discourse and Notes*, which it appears Sir William Jones intended to have published soon after his translation of the *Moallakat*, 1783. (See Advertisement to that work.) Permit me to inquire whether any of those notes, &c. have been found among his papers?

A. B.

---

Dr. Hager of Vienna has published the Prospectus of a Chinese Dictionary, to consist of one large volume folio, and to go to press as soon as a sufficient number of subscriptions shall have been collected. This work was first undertaken at Berlin, from a manuscript of Mentzelius, and other Chinese materials in the King of Prussia's library. Dr. Hager, since his arrival in England, has made use of a large manuscript dictionary, brought from China by Mr. Titsingh, late Dutch ambassadour at Peking; also of two dictionaries belonging to the Royal Society, and many others. The price to subscribers will be ten guineas; to non-subscribers fifteen: three guineas to be paid on subscribing.—The whole to be published in four parts. —The remainder of the subscription money to be paid on the delivery of each part.

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Mr. Lebedeff, a Russian, who has spent several years in Hindoostan, is preparing for the press a Grammar of the Bengal Language, with many curious additions, illustrating the Antiquities and Literature of that country.

VOL. III. No. II.

# ORIENTAL COLLECTIONS.

1799.

## *The Oriental Emigration of the Hibernian Druids proved from their Knowledge in Astronomy, collated with that of the Indians and Chaldeans—From Fragments of Irish MSS. By Lieutenant-General* VALLANCEY, L. L. D. F. R. S. M. R. I. A. *&c.----Continued from* No. I. *p.* 31.

21. CEARO, a name of Daghdae. Antiq. Perf. *Cor*, vel *Cyr*, Sol; Mod. Perf. *Khor*, Sol and Heliotropium, (Vieyra.) The Phœnicians had a temple *Beth-car*, 1 Sam. vii, 11, which Hallaway derives from *Cor*, the celeftial revolution. *Bhas-cara* is one of the names of the Sun in Sanfcrit, in the Ofeti on Caucafus, *Khoore*, the Sun.

22. Eli ab Elionim, the Sun, (Cormac.) Phœn. אל *El*, idem quod בעל *Bel*. עליון *Elion*, unum e Dei nominibus, quod & excelsum sonat. This is the Ἐλιῶν of Sanchoniatho, who is said to have begotten the heavens and the earth, literally taken from the words of Moses, Gen. xiv. 19. אל עליון *El Elion*, Deus Elion genitor Cœli & Terræ, (Vulg.)

הילל *Hill*, or *ilil*, the most glorious irradiator; an impious title assumed by the kings of Babylon, in honour of the Sun, which they worshipped. "How art thou fallen, O הילל Son of the Morning!" (Isai. xiv, 12.)

ألهة *Allaha*, serpens. Luna corniculata et Sol utrumque Arabes pro numine coluerunt, (Pocock.) Chald. אלה *elah*, Sol.

23. An, On, Onn, pronounced *Ong*, fire, the Sun; Ægypt. *Oein*, the Sun. The LXX have translated און *on*, the Sun, and the city of On, Heliopolis. Ægypt. *Hon* nomen Solis, a quo civitas Solis Græcis ΕΛΙΟΠΟΛΙΣ, in paraphrases Chaldæa habet. אלה et אלות *Elah* et *Elut*, quæ Elium, hoc est solem facile notant, (Passerus.) See the preceding article.

24. Reimi nomen de fuirse. Reimi, the name of the god of fire, (Cormac.) Hence the Irish *fursa-nam*, to make a fire. Rama signifies fire, or quality, (Sir W. Jones's Antiq. of Ind. Zod.) Rama one of the great incarnate deities, whom the Indians believe to have been an appearance on earth of the *preserving power*. This is also the signification of *Reim*, in Irish.

Immediately before Buddha, ſays Sir William, come three great warriors, all named *Rama;* but on the queſtion whether the 4th and 5th avatars be not allegorical ſtories of the two preſumptuous monarchs, Nimrod and Belus, I aſſert nothing.

We have ſhewn that our Druids were well acquainted with *Buddha*, and it is not therefore ſurprizing they ſhould have imported *Rama*, who was ſo near to the former.

Rama is a child of the Sun, in the ſecond mythological age of the Brahmins. Sir William Jones thinks the three Ramas were only three different repreſentations of the Grecian Bacchus, and either the *Rama* of the Scripture, or his colony perſonified; or the *Sun*, firſt adored by his idolatrous family.

In the ſixth avatar, the deity deſcends in the form of *Paraſu-Rama*, who totally extirpated the Kuttri race of kings, and gave their uſurped empire to the Brahmins, while in Egypt; the Sharmicas, under the name of Pallis, or *Dynaſty of Shepherd Kings*, dethroned and exterminated the race of earlieſt Cuthite uſurpers, (Maurice Hind. 4to, Vol. II.) This paſſage unites the Iriſh Hiſtory with the Indian, in a ſtriking manner.

Paraſu-Rama is probably our *Reimi furſeoir*, or phurſeoir. Perſ. فروز *furuz*, blazing, illuminating; *Furzud*, the planet Jupiter. Ar. فروغ *furugh*, ſplendor, light, flame; فروع *furua*, intenſe heat. The ſtory of *Perſeus* is only an allegorical repreſentation of the *Solar* luminary, for the original *Perſeus* was the *Sun*, (Encycl.

Mythol.) Perſ. *purze*, fire. And as we find the third Rama, named *Bali-Rama*, ſaid to be the elder brother of Creeſhna, no doubt can be entertained of *Bali* being the Iriſh *Beal*, and *Rama*, the Druidical *Reimi*, the God of Fire, the Sun.

25. Aodh, Aodhad, Aodh-ruadh, the Sun, fire. Aodh-don, the Lord of Fire, the Sun; Ch. אוד *aud*, a fire-brand, intenſe fire; the *Adonis* of the Phœnicians, and the *Adad* of the Syrians. The worſhip of Adonis, it is ſaid, was carried into Syria by Deucalion, a Scythian. Quere, if אידא Ch. *aida*, dies feſtus & ſolennis, Eſth. i, 3, does not derive from this root, ſignifying the feaſt of fire; whence the Arab. عيد *aed*, a feſtival; عيد شريف *aid ſhereef*, the grand feſtival, Eaſter. In Iriſh, Oin-edd, Oin-id, Eaſter, literally the feaſt of On, the Sun, fire. In the Mythological Chronology of the Brahmins, the children of the Sun and Moon are ſuppoſed to have reigned in the city of *Audh*. The ſon of Brahma, who firſt reigned, was named *Atri*, a word reſembling the Druidical name of the heavens, viz. *Athar* & *Athari*.

26. Aos, fire; Aosar, the Sun, God; Aes-fear, God, *i. e.* Deus maximus. Perſ. اذر *azar*, ignicolis Deus; Ar. از *ezz*, fire. *Al-Ezza*, an ancient idol of the Arabians, (Richardſon): this is the Greek ΥΗΣ, the Sun, the letters of which make up 365, as before explained. Ch. אזא *aza*, אשא *aſa*, ignis עזין *aziz*; Phœn. the Sun's compeer, (Bochart.) Ἀισοὶ, θεοι υπο Θυρρήνων, *Œſi*, Dii apud Tyrrhenas, (Heſych.): in like manner Ihre derives Gode from the Mæſogothic Gudja, fire, flame. The Etruſcans wrote Aeſar, and Eſar; the Arabs *Uſar*, and *Dai-uſar*, i. e. perluſtrans Deus,

Sol, (Schedius.) Quid ergo Dusares vel Dai Usar apud Arabes sonat? num splendidus Deus, vel corruscantis, (Pocock Sp. Hist. Ar.)

Esar, Eswara, Useri, Oisiri vel Oisheri, Sol, Ægyptiorum, (Jablonsky.) I think this is the בעל הצור *Baal-hazor*, of 2 Sam. xiii, 23, and not a god of tubes and pipes, and so applied to vegetables, as Hutchinson and Parkhurst will have it. הציר in Chaldee, and Asar, in Irish, certainly signifies herbage, as in the Druids *Asar-lagachd*, inchantment by herbs; הצר להט in Chaldee, as already explained. That Asar, or Esar, in general signified God, is allowed by the learned M. Hiller, in his Onomast. Sacr. p. 596; though it was not applied to one particular deity, as is clearly evinced by the names of Abd Esar, Asar Haddon, Tiglath Pil-Esar.

In the Sanscrit, Eswara means properly the Solar fire, (Maurice. In. Ant. Vol. VI. p. 235.) *Oirfittea don Aosar*, strike the harp to Aosar, is a favourite expression of the Irish poets. Agus an tan sin ag orphideadh d'Aosar cumhad idir ar da codhla: And then he struck the harp to (המו *chamu*, Phœn. Dominus.) the Lord Aosar, between his two sleeps; in other words, he arose at midnight to celebrate Aosar.

27. Ur, origin, beginning, fire, the Sun. *Nur*, the Sun, as *Balli Nur*, Heliopolis, many mountains and villages so called in Ireland. The Chaldeans and Syrians thought light and fire the origin of all things. Chaldæi quidem dicebant ignem etiam Ur, at Syris Aramæi non nisi Nuro, & quemadmodum in Ure Chaldæ-

orum ignis atque Lucis præcipuus cultus fuit, ita in Ure Mesopotamiæ *Solis*, in quo ut Chaldæi & Syri judicarunt *lucis & ignis rerumque omnium origo*, & divinitatis quasi apex, (Bayer Osrh. p. 5); hence Zeus was styled by the Greeks, Cham-Ur, *i. e.* Κωμυρος. There was a Beth Ur, or temple of the Sun, (Numb. xxii, 5.) Hence Chrysor, or חרש אור *Cheres Ur*, the Vulcan of the Phœnicians, *i. e.* qui igni opera metalla fabricat in quasvis formas, (Bochart.)

Arab. هور *hur*, the Sun. In Irish, *Ur-duba*, an eclipse of the Sun, or blackening of the Sun. Ch. דב־אור *Dab-ur.*

This name appears to be compounded in the Sanscrit appellations of the Children of the Sun; in the second age *Urica;* in the third, *Uriadbala*, *Urihadrana;* and in the fourth, *Urucriya*, *Uira.*

28. Sam, Samh, the Sun, the heavens. Samh-gubha, the Muses, the *Gopia* of the Brahmins. *Sambra*, summer, Œstas ab *Sam.* Heb. Sol Lat. (Cormac.) In the Samaritan, *Samy*, Sol & Cœlum. Arab. *Shems.*

שם *Sam*, Ch. and Syr. nomen Dei. Ægypt. *Som*, Sol. & Hercules, (Jablonski.) Syr. *Semes*, Sol à שמש *Shemesh*, Ch. ministravit, sic Sol quod lumen mundo subministravit, (Buxt.)

Sanscrit: Sumitra, Somarsaman, Children of the Sun. Pers. اسمان *asuman*, heaven. Phœn. *Samen*, the Sun. سمور *Samur*, uriens, (Hyde.)

Sanſcrit, *Sambhu*; adored be the God Sambh, or Mahadeva, on whom the City of the Three Worlds reſted in the beginning, as on its main pillar; and whoſe lofty head is adorned with a creſcent.

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## *MOON.*

1. CANN, CONN, CHANN, the Moon, full-moon, (Shaw); it ſignifies alſo a bright ſtar. Hence the name of Epiphany is Cann-Achara, *i. e.* the Star of the Viſion; and Cann-Achdra, the Star of the Journey, (of the Magi). The root I think is חנה *chana*, metari; as Μήνη, Luna ſic dicta eſt à מנה *mana*, numeravit unde מני *Meni*, Luna. Arab. كان *kan*, pulchra nituit. *Kanus*, a planet; or from כנן *cann*, circumvolvere.

Arab. *Ceanah*, the Moon, (Pocock. Sp. Arab. Hiſt.) Bacchus was called Peri-Conius, quia Lunæ Spheræ præficiſſe Bacchum, (Bochart.)

Tibetani Luna Cian, (Georg.) Sanſcrit, Chand, *Chandra*. (See Dra in Art. Cycles.)

Solem quidem Regem Cœli, & Lunam Reginam vocarunt, atque illam Amos ſub nomine כיון *ciun*, indicat, (Dathi.) *Coun* Regina Cœli, (Thomaſſin.)

Ch. כין *Cin*; Syr. *Kina*, Natura: quidam deducunt à כון *Coun*,

ut ſic dicatur quaſi rerum omnium directrix. Heb. *Coun*, aptavit, diſpoſuit hinc, Κίνησις motus, & natura, principium motus, ſcil recti & naturalis, unde Syr. Rom. i, 26. *Kin*, *Ken*, *Keina*, vel *Ceina*, natura, omnium genetrix & directrix: this is the Iriſh *Cein*, *Ceinach*, nature; a very different word from Cann.

Vacuna, ſays Gebelin, was the name of the great goddeſs of the Sabines. Ovid ſpeaks of the fires made in his time at the feaſts of the ancient *Vacuna*, which confirms that this goddeſs was a ſymbol of the Moon. So Vac, una, is *una*, one; vac, fac, mac, great; the goddeſs by excellence. Had Gebelin known that *Be*, or *Ve*, in Iriſh, ſignified a goddeſs, and *Cann*, the moon, he would not have been ſo much aſtray.

From the root כנן *cann*, circumvovere, I think the כיון *ciuan*, or round cakes: in honore Reginæ Cœlorum—& אחן סהר *Achon Sihor*, Luna plena, (Millius de Gad & Meni.)

Hence the *Kann*, or Diana of the Etruſcans, as Voſſius rightly conjectures. Bel & Moloch ſunt Saturnus, ſive Sol. Nabo & Chiun vel Cion, Cean, Ceon & Ceuan: Luna.

Ch. חכמת הת כונה Sapientia diſpoſitionis aſtrorum, aſtronomia, (Buxt), ſhews the Chaldeans gave the ſame meaning to the word as our Druids, viz. the Moon, or any bright ſtar. I take this to be the Gan or Beleda of the Celts. An numen magicum ſit Gan, felicius ignoratur quam ſectur, ſays Verelius. Keyſler derives it from *Kona*, a woman.

Chann became the *Jana* of the ancient Romans; as Chiun became *Juno*. So Scaliger obſerves, Janam enim Lunam vocabant. Jana eſt Luna & adjecto *Dea* facta DEIANA, et cum Deiva erat DEIVIANA.

Conn, ſignifying the full Moon, and a dog, the Egyptians repreſented the full Moon by the *Cyno-cephalus*, according to Horus Apollo; and *Coin*, and its diminutive *Coinin*, ſignifying a *rabbit*; in Iriſh or Indo-Scythian, probably, it ſignifies that animal in Sanſcrit, and is the reaſon that the Brahmins repreſent the Moon by a rabbit, called *Coin* from its breeding monthly. The Egyptians repreſented the Moon by a cat, becauſe the numeral letters of the word CAT make up the number thirty, (Horus Apollo.) In the Malabar, Chan-teran, the Moon.

In the Mythological Ages of the Brahmins, under Children of the Moon, we find *Jahnu* and Janamejaya, names very ſimilar in ſound to our *Chann*.

2. CABAR, a creſcent; the antlers of a buck; the Moon in her increaſe or decreaſe: hence Diana was repreſented with antlers. كبر *Kabar* was a name of the Moon, with the Pagan Arabs. Cum Uranius ille Arabum nihil aliud ſit quam *Sol*, certe Urania ſeu *Kabar* nihil aliud erit, quam Luna, Domina Cœli, a potentia & magnitudine dicta eſt. I believe this great Orientaliſt is miſtaken in this derivation. Iſis of the Egyptians was alſo repreſented with antlers, and therefore the ſame as *Eas* of the Druids.

3. Eas, the Moon; Easconn, full Moon; *Isa*, the Goddess of Nature, personified, of the Brahmins: Mr. Maurice thinks the name alludes to the Heb. ישא *Isha*, the first grand parent, which the Rabbins assert to have been the original name of *Eve*. The Druidical *Eas*, I apprehend to signify the *horned Moon*, called by the Chaldeans עוזה *hoze*, which Teblebius describes to have been in the form of a horse shoe.—Amuletum, figuram argenteam, cujus fabrica rotunda instar Lunæ, *nisi quod pars circuli vacua*, ad modum soleæ ferræ quà calceantur equi: something like a horse-shoe. Hæc, filo adalligatur & appenditur collis puerorum ad averruncationem, (Schultens.) These arnulets were of gold, in this country; many have been found in the bogs, and described in my Collectanea.

The old Arabian name of Diana was اصيوط *Asiut*, according to Kircher. هوز *Huz*, the Moon.

The Egyptian Isis, bears on her head a Lunar crescent

Astarte, a Phœnician Goddess; the same as Astaroth of the Scripture, is called the Queen of Heaven, and some believe the *Moon* was adored under that name. Lucian, who wrote particularly concerning this goddess, expresly says that she is the *Moon*. Sanchoniathon says, she was represented with a cows head, the horns emblematically describing the *Moon*, (See Cabar, the preceding article.) Eas, in the Irish, is a negative particle, from the Ch. עשה *asa*, signifying to destroy, to demolish, to cause any thing to exist in a state different from what it was in before; and *tairt*, in Irish, is a circle or circuit. Lastairt, or *Astarte*, may signify the

Moon in her quarters; *Tairt* may be formed of the Arab. دايرت *daerut*, or of اطار *itar*, a circle.

——— with these in troop
Came *Astoreth*, whom the Phœnicians called
*Astarte*, Queen of Heaven, with *crescent horns*;
To whose bright image, nightly by the moon,
Sidonian virgins paid their vows and songs.
(Milton. P. L. B. I.)

EASC, EASG, the Moon; a revolution of the Moon; a month. Ch. עזקא *azka*, circulus, cyclus, mensis.

The festival of the Paschal Lamb of the Jews, is supposed, by some Hebræists, to be derived from פסח *pasach*, transire. Agnus Paschalis cujus sanguis liminibus ædium aspersus signum erat *transitus Angeli*, qui primogenita Ægyptiorum occidebat. Buxtorf has written largely on this festival, but gives no derivation of the word. Some think it an Egyptian word with the usual prefix P. The festival depends on the Moon, being always the first full Moon of the new year, or the sabbath immediately following. The Jews, on this festival, make circular cakes, as the Pagans did to the Queen of Heaven.

The name for Easter, in Irish, is Ceasc, or Caisc, a contraction of *Cead Easc*, the *first* full Moon, as in Cead-eas, new Moon. Ch. חדש *chadas*, novus, recens. חודש *Chodis*, mensis, quia incipit semper ab innovatione Lunæ. Had the Irish word for Easter

been borrowed of the Hebrew *Pasach*, it would have been written baisc, paisc, or faisc; C is a letter of a different organ, and could not have been substituted for P: Caisc is consequently a contraction of *Cead-easc*, the first full Moon. Ar. نير *neiur*, the Moon; Neiur اصغر *asghur*, the same.

Brain, the new Moon; I think from *bar*, revolution, and *an*, a planet. Arab. *burun*; Perf. *Pern*; the Moon.

Luan, the Moon: *i. e.* *Λα*, the planet of L, ל=30.

Eag, the Moon. Ogga, nom de la Lune chez les anciens Orientaux & de Minerve chez les Lacedemonians, & en Beotie, (Gebelin.) This is the ΑΓΑΙΒΑΛ given us by Spon and Gruter; the deity in Spon is represented with a crescent on his shoulders, the ירה־בעל IARE-BAL of the Syrians, (See Pocock's Tr. Vol. II. p. 165.) Of this old word for the Moon, the Romans formed *Juga*, and made her preside over marriages; and *Egeria*, and made her the promoter of child birth. All from חוג *houg*, circinare: as הוג עגלי *hog-agali*, circulus plaustralis, *i. e.* Arcticus.

Re, the Moon; Arab. *Riba*, (D'Herbelot.) Ch. ירח *yarab*; Arab. *Yera*; Copt. *Ira*; Syr. *Jara*, principium mensis; Sanscrit *Rhea*, mater deorum: probably all from the Egyptian PH, *re*, numerare; whence the Irish Airi, and Airiomh, to number. Greek, Ηρη, Juno, Luna, Iliad, 18.

The LXX. for כיון put the word Ραιφαν. *Raiphan*; and St. Ste-

phen, Acts vii, 43, Remphan, or as ſome copies, I apprehend more truly, Ρεφαν, *Rephan*. Ciun and Rephan are two names of one and the ſame god, ſays Parkhurſt. I believe they are, for Rephan is the Druidical *Re-faine*, the cyclic Moon.

COMAR-EAG, the Moon; whence the Comarag Mountains, in the County of Waterford. Comair-ailt, the houſes or manſions of the Moon. Arab. قمر *Kumr*, the Moon. Into how many manſions, or houſes, our Druids divided the Moon's orbit, does not appear from any fragment that has come to my view. The Chaldeans divided it into twenty-eight; the Chineſe into twenty-eight; the *Nac Shattra* of the Brahmins, contains but twenty-ſeven, which Mr. Maurice brings as an argument of the prior antiquity of the Indian lunar zodiac. There is reaſon to think the Druids had the Indian names of the diviſion, from the Iriſh words *dheoni*, pronounced *yoni*; and *beag*, ſynonimous to *bhaga*; and *borran*, an elephant, the *Barrani* of the Indians. *Soini*, and *Soinineac*, the horſe, is certainly the *Aſwini* of the Indians. We meet with the Iriſh names for a degree, *Aic-me*, *Coſg-eac*, which are certainly derived from the Ch. חוק *boak*, gradus.

NEBO, the Moon; hence Mount *Nebo* in ſeveral parts of Ireland, particularly one in the County of Wicklow. From *neboi*, or *nobai*, revolving: Arab. نوب *nawb*; hence the Iriſh *Nobai*, times, ſeaſons. Bel boweth down, Nebo ſtoopeth, their idols were upon the beaſts, (Iſaiah.) The portable figures of the Sun and Moon, deſcribed before at Ionn, the Sun. Ut Belus Sol eſt, ita *Nebo* eſt Luna, (Bayer Oſrh.) Nabo & Ciun eſt Luna, (Voſſius.)

In the Sanſcrit, *Nabha* is one of the Children of the Sun.

SEIR, the Moon. Seirè, an aimſir idir an Seirè agus Rè nuadh; that is, Seirè is the time between the old Moon and the new. Ch. סהר *Sahur*, and סיהרא *Sihara*, the Moon. Ar. ساهور *Sahur*.

GEAL-ACH, the Moon; ſignifying bright, white, ſplendid, Ar. يلق *yelek*; Perſ. *yalagh*; Ch. גלל lucidum ſplendidum. Hence the *Galaxy*.

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## *Ode of* Hafiz—*Tranſlated by* J. SCOTT, *Eſq.*

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غزل از دیوان حافظ

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اي پیک را ستان خبر بارما بگو
احوال گل به بلبل دستان سرا بگو

ما محرمان خلوت انسیم و غم مخور
با یار آشنا سخن آشنا بگو

در راه عشق فرق غني و فقير نيست
اي پادشاه حسن سخن با گدا بگو

دلها ز دام طره چو بر خاک ميفشاند
باان غريب ماجه گذشت از جفا بگو

صوفي که منع ماز خرابات ميکند
کو در حضور پير من اين ماجرا بگو

هر چند ما بديم و تو مارا بد ان مگير
شاهانه ماجراي گنا ره گدا بگو

بر هم چو ميزد ان سر زلفين مشکبار
با ماسري جه داشت بيا اي صبا بگو

مرغ چمن زسوز من اي دوش ميگريست
آخر چه واقفي که چه رفت از صبح بگو

هر کس که گفت خاک در دوست توتيا ست
گو اين سخن معاينه در چشم ما بگو

جان پرورست قصه ارباب معرفت
رمزي برو بپرش حديث بها بگو

بازت اگر بر ان در دولت بود گذار
بعد از اداي خدمت عرض زما بگو

بر این فقیر نامه ان محتشم بخوان.
با این کدا حکایت ان بادشاه بگو

ان مي که در سبو دل صوفي بعشوه برد
کي درقدح کرشمه کند ساقیا بگو

حافظ کرت بمجلس او راه میدهند
مي نوش ترک زرق زبهر خدا بگو

---

O! thou faithful meſſenger, tell me news of my beloved; tell the tale of the roſe to the plaintive nightingale.

Be not reſerved; we are admitted to the aſſembly of intimacy: tell then an old lover ſomething of his beloved.

In the domains of love there is no diſtinction of perſons; Speak then, O! ſovereign of beauty, to the beggar.

When ſhe ſcattered from the net of her taſſel hearts all around, ſpeak, what tortures were ſuſtained by me, ah! miſerable being.

Tell the ſyſtem-monger who warns me from wine, to preach his compoſitions in the preſence of my ſaint.

Though we are abandoned, yet treat us not ſcornfully; but prince-like forgive the foibles of the ſuppliant.

When ſhe committed her muſky treſſes to the waving of chance; ſay, O zephyr! what hint ſhe meant to convey to me?

O! yeſternight, the bird of the garden wept at my ſorrows. Knoweſt thou what occurred? tell it to the morning.

To whoever ſaid, the duſt of my beloved's threſhold is collyrium to a lover; ſay, ſurely he ſaw it clearly in my eyes.

The traditions of divines refreſh the ſoul. Aſk a ſecret from her, and tell me the anecdote.

Shouldeſt thou again paſs by the entrance of her palace; after offering your own ſervices, ſpeak my petition.

Read to me lowly the edict of that auguſt dame; relate of her majeſty ſome account to this ſuppliant.

Say, cup-bearer, when again ſhall mantle in the bowl that wine which in the veſſel raviſhed the heart of the auſtere with its ſmiles.

If, O Hafiz! they ſhould admit thee to her aſſembly, quaff wine; and for God's ſake quit hypocriſy and cant.

*Geographical Extracts from the Persian Manuscript intituled* Nozhat al Coloub, نزهت القلوب —*Translated by Sir* William Ouseley, *Knt.* LL. D. *Continued from* Vol. I. p. 342.

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من سرخس بطريق بلخ الي جيون اقصي الايران

از سرخس تا رباط جعفري نه فرسنک از و تا ميل عمري هفت فرسنک و از و تا رباط نويعمي هفت فرسنک از و تا اسپ شور پنج فرسنک تا اين مرحله بيابان و ريکست و آب روان ندارد از آب نشد تا درهند دو فرسنک از و تا شهر مرورود سي وپنج فرسنک و از نيشاپور هفتاد وشش فرسنک و از دامغان صد و پنجاه و دو فرسنک و از دراين دويست شش فرسنک و از سلطانيه دويست وشصت دو فرسنک و از شهر مرورود تا رباط سلطان هفت فرسنک از و تا ديه کرجاباد پنج فرسنک شهر طالقان بر دست راست برشش فرسنکي اين مرحله است از کوه جاباد تا آب کرم هفت فرسنک از و تا کبوتر خانه پنج فرسنک از و تا مسجد رازان هفت فرسنک شهر فارياب بدست راست بر دو فرسنک اين مرحله است از آستانه تا رباط کف شش فرسنک از و تاشهر شيرقان

نه فرسنک از آستانه تا شیرقان آب روانیست از شیرقان تا
دیه اسلباران دو فرسنک و از و تا رباط علوي نه فرسنک از
و تا دستکیز یک فرسنک از و تا دیه پاره نزدیک پل
حرخان پنج فرسنک ازو تا شهر بلخ دو فرسنک جمله باشد
ازمرورود تا بلخ هفتاد و ده فرسنک و از سرخش صد و هفت
فرسنک و از نیشاپور صد و چهل و هشت فرسنک و از دامغان
دویست و بیست و پنج فرسنک و از روابن دویست و هشتاد
و هشت فرسنک و از سلطانیه سیصد و سي و چهار فرسنک و
از بلخ تا سیاه کوه شش فرسنک ازو تا جیحون شش فرسنک
جمله باشد از بلخ تا جیحون دوازده فرسنک و ازمرورود
هشتاد و چهار فرسنک و از سرخش صد و نوزده فرسنک و از
نیشاپور بدین راه صد وشصت فرسنک و از دامغان دویست و
سي وشش فرسنک و ازروابن دویست و نود فرسنک و از
سلطانیه تا جیحون سیصد وچهل وشش فرسنک

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*From Sarkhes, by the way of Balkh, to the river Jihoun, the boundary of Iràn.*

| | |
|---|---|
| From Sarkhes to the *Rebat Jafferi* - - - | 9 farſangs. |
| —— thence to Meil-Omry - - - - | 7 |
| —— thence to the *Rebat Nuyami* - - - | 7 |
| —— thence to Aſp-i-Shùr - - - - | 5 |
| Thus far the journey is through a ſandy deſert, without running water; there is not any water until you come to Derhend, at the diſtance of - - | 2 |

| | |
|---|---|
| From thence to the town of Merurud - - | 35 farſangs. |
| From Niſhapour 76 farſangs; from Damgan 152 farſangs; from Derabein 206 farſangs; and from Sultaniah 262 farſangs. | |
| From the town of Merurud to the Rebat i Sultàn | 7 |
| —— thence to the village of Kuhchayad - - | 5 |
| (The town of Talecan is on the right hand, at the diſtance of ſix farſangs.) | |
| From Kuhchayad to Aub-gurm - - - - | 7 |
| —— thence to Kubuter Khaneh (the Pigeon houſe) | 5 |
| —— thence to Mesjed Razan - - - - | 7 |
| (The city of Fariab is on the right, at the diſtance of two farſangs.) | |
| From Aſtauneh to the Rebat-i-Kuff - - - | 6 |
| —— thence to the town of Shircan - - - | 9 |
| (There is a running ſtream from Aſtaneh to Shircan.) | |
| From Shircan to the village of Aſilbaràn - - | 2 |
| —— thence to the Rebat Aloui - - - | 9 |
| —— thence to Deſtgir - - - - - - | 1 |
| —— thence to the village of Paureh, near the bridge Pul-i-Herkan - - - - - | 5 |
| —— thence to the city of Balkh - - - | 2 |
| Total from Merurud to Balkh - - - - | 72 |
| —— from Sarkhes - - - - - - | 107 |
| —— from Niſhapour - - - - - | 148 |
| —— from Damgan - - - - - | 225 |
| —— from Derabein* - - - - - | 288 |

* Derabin—in the original written *Ruayin*, probably by miſtake.

| | |
|---|---|
| Total from Sultanieh - - - - - - | 334 farsangs. |
| From Balkh to Siah Kouh (or the Black Mountain) | 6 |
| —— thence to the river Jihoun - - - | 6 |
| Total from Balkh to the Jihoun - - - | 12 |
| —— from Merurud - - - - - - | 84 |
| —— from Sarkhes - - - - - - - | 119 |
| —— from Nishapour (by this road) - - - | 160 |
| —— from Damgan - - - - - - | 236 |
| —— from Ruayin - - - - - - - | 290 |
| —— and from Sultanieh to the banks of the Jihoun | 346 |

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## *Letter from the Rev. Dr.* HALES *to Sir* WILLIAM OUSELEY.

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*Killesandra (Ireland), Feb.* 15, 1800.

DEAR SIR,

Having lately ventured to explore the labyrinth of *Egyptian antiquities*, in order to rescue their *chronology*, if possible, from the depredations of time, and of the French *Scavans*, Bailli, Larcher, &c. in whose hands it is become "confusion worse confounded," and erected into an enormous battery against holy writ, though without any substantial base; I most fortunately found

out a clue thereto, in a precious but obscure fragment of *Manetho's Egyptiaca*, preserved by *Josephus* in his Controversy with *Apion*, B. I. § 14, p. 1336, (Hudson's edit.) which I was enabled to decipher, by a critical perusal of *Herodotus*, of *Larcher's* Notes thereon, of *Wilford's* elaborate Essay on *Egypt* and the *Nile*, Asiatic Researches, Vol. III. p. 295, &c. and my own emendation of *Sacred Chronology*.

This fragment states, that in ancient times, Egypt, in the reign of *Timaios*, was invaded and subdued by a barbarous race, migrating from the *East*, whom Manetho calls ΥΚ-ΣΩΣ, or "*Shepherd Kings*," in the sacred Egyptian language; who grievously oppressed the natives for 511 years, and were at length expelled by the Egyptian princes *Misphragmutheri* and his son *Thummosis*, through the desart to *Palestine*; where they built *Jerusalem*.

Of this Shepherd Dynasty, Manetho has given the reigns only of six kings, amounting to 260 years; leaving a chasm for the rest of 251 years, to complete the whole term of 511 years; affording a strong presumption that there were no more of this dynasty, and that the chasm is to be filled up by 36 years, the interval between their expulsion and the arrival of Jacob's family in Egypt, where they spent 215 years in bondage, and became the ΥΚ-ΣΩΣ, or *Hyksos* of Manetho, who departed under the conduct of Moses (the Heliopolitan priest *Osarsiph*, of Manetho), through the desart to Palestine, and built Jerusalem in reality; and from their bondage were called, in the vulgar Egyptian, *Hyksos*, "Shepherd-captives." Manetho, himself, admitting the distinction of the two Shepherd

races, whom he has inadvertently or designedly confounded; the expulsion of the one and the exode of the other being to the same quarter; the *Yksos*, settling along the sea coast of *Palestine* (or in Sanscrit, *Palli-sthan*, "Shepherd Land"); the *Hyksos*, in the land of Canaan, adjoining.

Accordingly, assuming the date of the Exode of the Israelites, B. C. 1649 (according to my emendation), the whole period is thus filled up:

I. Yksos, *Shepherd Kings.*

| | Reign. | B. C. |
|---|---|---|
| 1. *Salatis* - - - - - | 19 | 2160 |
| 2. *Baion* - - - - - | 44 | 2141 |
| 3. *Apachnes* - - - - - | 36, 7 | 2097 |
| 4. *Apophis* - - - - - | 61 | 2060 |
| 5. *Ianias* - - - - - | 50, 1 | 1999 |
| 6. *Assis* - - - - - | 49, 2 | 1949 |
| | 259, 10 | |

II. Egyptian Kings.

| | | |
|---|---|---|
| 7. *Thummosis*,* &c. and expulsion of *Yksos* - - | 36, 2 | 1900 |
| Arrival of the *Hyksos* - - | 215 | 1864 |
| Their *Exode* - - - - | 511 | 1649 |

* Perhaps the Egyptian *Thammuz*, and his secretary, *Thoth* or *Thuth*, the patriarch *Joseph*.

And *Wilford* notices the invaſion of Egypt, in ancient times, from the *Maha Calpa*, p. 430, &c. which mentions the names of three of the Hindu princes, *Tamo Vatia*, *Bahya Vatia* (who is plainly the *Baion* of Manetho), and *Rucma Vatia*, or *Apachnes*; which laſt being poſſeſſed of great wealth, raiſed three mountains called *Rucm-adri*, *Rajat-adri*, and *Retn-adri*, or the Mount of *Gold*, of *Silver*, and of *Gems*; *i. e.* the three great pyramids, coated with *yellow*, *white*, and *ſpotted* poliſhed marbles. Theſe pyramids were conſecrated to *Padma Devi* (the goddeſs of the lotos, or white water lilly), called *Paramaſi*, in her *creative* power, from ברא *bara*, "creavit:" whence "*Pyramid*; (by the ſame analogy that Larcher derives the Egyptian high prieſts, "*Piromois*," from *Brama*, ſignifying *Brahmens*.) The firſt Pyramid, therefore, was began about B. C. 2096: and as the preparing the ſtones in the Arabian quarries, building the bridge to tranſport them acroſs the Nile, and erecting the pyramid employed thirty-two years and ſix months, according to Herodotus, it was finiſhed about B. C. 2063. The two other great pyramids were probably built during the long reigns of *Apophis* and *Ianias*, the expulſion of the *Ykſos*, about B. C. 1905.

The Egyptian prieſts falſely aſcribed the building of the two great pyramids to two Egyptian kings, *Cheopi* and *Cephrenes*, from national vanity, or to conceal their ſlavery; they reigned long after, about B. C. 1084, and B. C. 1034. But truer tradition, as Herodotus relates, always aſcribed them to *Philition*, "a ſhepherd," who kept his cattle there. But *Pali* is "a ſhepherd" in Sanſcrit, and *Palita*, "a herdſman," in the modern language of Hinduſtan.


FAMILY OF THE ISLAND OF JESSO

If you think this letter may throw light on a curious and important ſubject, involved in *Egyptian* darkneſs upwards of 3000 years, you are welcome to publiſh it in your valuable *Oriental Miſcellany*, or in any other mode you pleaſe.

I am, Dear Sir,

Your's moſt ſincerely,

WILLIAM HALES.

*P. S.* I ſtrongly ſuſpect that the celebrated Indian period, or aſtronomical cycle, *Cali yug*, or "Black age," commencing B. C. 3102, was the Hindu *æra of the Deluge*; I date it fifty-four years earlier, B. C. 3156.

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## *Man and Woman*, &c. *of Jeſſo.*

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THE annexed engraving is taken from the ſame Japaneſe work of which a ſhort account has been given by the learned Dr. Hager in the preceding number of theſe Collections, page 88. Beſides a general deſcription of the three countries, *Chao-ſien* or *Corea*, *Lieu-kieu*, and *Jeſſo* or *Jedſo*, an iſland belonging to Japan, this curious volume contains repreſentations of the dreſſes and figures of men and women; the arms, tools, houſhold utenſils, boats. &c. of Jeſſo.

One engraving represents the manner in which a man of this island, sitting in a boat, harpoons an extraordinary kind of fish; in another some boys are delineated learning to shoot at a mark with bows and arrows; another exhibits the figure of a woman who carries about fish to sell. That, of which we here give a copy, is explained in the Chinese and Japanese characters annexed; these, a valuable dictionary, Chinese and Latin, has enabled Dr. Hager to decipher. To him the editor is indebted for the following explanation of the plate:

The bird in the cage, marked A, is called in Japanese, *Sima-fo-ko-ro;* it is a bird of prey, and is kept by the people of Jesso for the sake of its feathers, with which they mount their arrows.

Fig. B. represents a woman of the lower class at Jesso, who suckles a young bear.

Fig. C. A house, which, according to the characters annexed, is constructed on the same simple plan as all the other houses of Jesso: viz. holes are made in the earth, wooden posts or props are stuck into those holes, and a covering or roof of grass completes the structure. The man and boy are not described in the original, but we may naturally suppose them to be the husband and son of the woman.

## *Mots d'ancien Egyptien qui se trouvent inscrits sur une Antique de bronze de la Collection du Rev. Thomas Coxe, et dont l'empreinte, se voit* Oriental Collections, Tome I, No. 4, p. 324---- *Expliqués par M. l'Abbé* CAPERAN. *Continued from* No. I. p. 70.

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IL ne nous reste plus que le ס, SAMECH. Celui-ci aura sans doute été pour nous transmettre la memoire du jour du Sabbat qui est le septiême jour, consacré au repos du Seigneur. Cela devient necessaire, dès que les six autres nous ont déjà donné toutes les œuvres de la création. J'observe en effet que cette lettre, en Samaritain, nous offre, dans une de ses formes, *le profil de deux mains creuses* dont l'une paroît soûtenir l'autre. (Voyez la Table.)

Cette figure vraiment hiéroglyphique est la peinture naturelle de *la main conservant et soûtenant les œuvres de la main.* On doit donc naturellement y voir: *La main de Dieu étendue pour soûtenir et conserver son ouvrage.* C'est en quoi consiste le repos du Seigneur, qui n'est pas un repos oisif par rapport à ses créatures, ainsi que le

prétendent les non-croyants, ou prétendus philosophes. Cet emblême, qui date de l'origine du Monde, et qui s'est conservé jusqu'à nos jours, leur donne un démenti formel sur ce point ; car il ne peut être plus parlant pour peindre et désigner cette admirable providence qui s'étend à toutes les créatures, et en vertu de laquelle le Souverain-Maître les protége, les conserve et les soûtient jusque dans le séjour de son repos êternel, ou de sa Gloire, figurée par le jour du Sabbat.

Observons que notre lettre, X manuscrite, qui n'est que le résultat de deux C adossés en cette manière : ƆC, vient directement de cette forme du ס, SAMECH, représenté par deux mains croches, vues de profil, dont l'une soûtient et assiste l'autre ; puisque sa decomposition offre aussi la figure de deux C. Il suit de là que notre lettre X, nous conserve encore aujourd'hui la mémoire de cet emblême dans tout son entier et dans toute sa perfection. On remarquera même qu'en Etymologie cette lettre Latine et Grecque repond communément au ס, SAMECH, des Hébreux.

Pour avoir une idée de la nature de cette lettre, il suffit d'en tracer les trois radicales qui forment son nom. En effet סמך, SAMECH, est une Racine Hébraïque qui signifie grammaticalement, *s'appuyer*, *s'affermir*, *aider*, *secourir*, &c. C'est ainsi qu'elle présente d'elle même les idées d'*aide* et *de soûtien ;* et par consequent celle du *grand Architecte de l'Univers qui soûtient son ouvrage.* L'Hiéroglyphe de סמך, SAMECH, vient confirmer ce dernier apperçu, puisqu'il présente : *Le grand soûtien des Etres productifs dans toute leur capacité.* C'est ce qui suit naturellement de ס,

*ſoûtien*, *Baſe fondamentale ;* מ, *Etre productif*, *main des arts ;* et de כ, *main prénante*, *capacité*, *contenant*, &c. On voit que cette définition convient directement à l'Eternel, ſouverain Créateur et Conſervateur de l'Univers entier.

On remarquera que סם, SAM, dans סמך, SAMECH, donne déjà hiéroglyphiquement *le grand ſoûtien des Créatures.* C'eſt l'idée de l'Eternel toute entière. SAM eſt donc, à proprement parler, le Primitif, qui a vu naître שם, SIM ou SAM*, nom de Dieu chez les Samaritains ; le Chinois SUM, ſignifiant l'*Eternel*, et *le Modérateur de l'Univers ;* ZIMI, nom de Dieu chez les Américains. Et SUM, *Soleil*, emblême de la Divinité chez les Egyptiens célébres par leur magnifique temple du Soleil qu'ils avoient à *Héliopolis*, ville d'Egypte, ſituée entre Alexandrie et Coptos, et ainſi appellée des deux mots Grecs Ηλιος et πόλις, qui ſignifient, *ville du Soleil.* Obſervons encore que SUM ou SIM, nom de Dieu chez les Egyptiens, ſe ſera auſſi lu, AM. Cette lecture s'offre naturellement d'après l'ancien Alphabet qne nous avons ici, où l'on remarque que la même figure fait pour SI et pour A. (Voyez la Table.) De AM eſt enſuite venu AMMON, ſurnom de Jupiter. De là ce fameux Temple de Jupiter-Ammon, élevé au milieu des déſerts de la Lybie. On ſait d'ailleurs que le mot *Jupiter*, ablatif Latin, *Jove*, tire ſa ſource de l'Hébreu יהוה, JEVE, ou IEOE, d'où le Grec, Ιαω. La lettre I, conſideréé comme conſonne et prononcée

* Ce qui tend à confirmer ce que j'avance ici c'eſt que, les Hiéroglyphes de SIM et de AM, ſont ſynonimes. Toute la difference qui s'y remarque c'eſt que סם, SIM, ſignifie *le ſoûtien des créatures ;* tandiſque אם, AM, en déſigne proprement *le chef par excellence qui les a produites pour les régir à ſon gré.*

DJE, se sera vue changée en Egyptien et en Grec en Δζ, ou simplement Z, de là Ζευς, nom de Jupiter chez ces deux nations qui est le même que le grand JEHOVAH des Hébreux, et qui présente dans son hiéroglyphe absolument les mêmes idées que nous avons remarquées dans SAMECH ci-dessus; c'est-à-dire: *l'Etre par essence qui soutient tous les Etres.*

D'un autre côté, nous avons vu que Pan est défini: *Le Grand-tout*, et qu'il est absolument le même que Jupiter dans l'Histoire des Egyptiens. Nous pouvons donc en conclure que le סמך des Hébreux, le SUM des Egyptiens, et le ZEUS des Grecs, nous donnent ici *le Jeudi*, en Latin, *Dies Jovis;* en Anglois, *Thursday*. C'est celui qui est, à proprement parler, consacré à JEHOVAH et qui, dans le principe, a dû necessairement être le septième.

On voit, d'après ce qui vient d'être établi, jusqu'à quel point tous les jours de la semaine se sont trouvés dérangés dans les dénominations qu'ils portent aujourd'hui; puisque nous nommons *Samedi* le jour qui naturellement devoit être appellé le *Jeudi;* et *Jeudi* celui qui devoit porter le nom de *Mardi*, &c. Mais, comme je l'ai déjà observé, ce dérangement n'affecte en rien le fond des choses et il n'en est pas moins constant que les jours de la semaine servent encore, par leur dénomination, à nous rappeller la mémoire de toutes les œuvres de la Création, opérées en six jours.

Ce qu'il y a en ceci de plus remarquable, c'est que cette tradition remonte nécessairement jusqu'à des tems anterieurs à Moyse, puisque les lettres existoient long tems avant lui. Abraham, Isaac,

Jacob et Laban, élevoient des monuments et traçoient des inſcriptions dans les endroits par où ils paſſoient, d'après ce que nous en dit la Genèſe ; et ſans doute qu'ils durent le faire par le moyen des lettres ou des hiéroglyphes. Envisageons donc ces faits comme une tradition parallèle à celle de Moyſe qui tend à confirmer tout ce que ce Grand Legiſlateur des Hébreux nous a tranſmis dans la Genèſe, touchant l'origine du Monde, et les diverſes œuvres de la Création, opérées en ſix jours. Tradition qui nous aſſure, par la même, l'authenticité d'une Religion révélée, ainſi que celle de tous les faits conſignés principalement dans le Pentateuque ſur tous ces objets.

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## *OBSERVATIONS.*

Dans l'expoſé ci-deſſus nous avons dû remarquer, I. Que le Mardi s'y trouve confondu avec le Mercredi. II. Que le Mercredi l'eſt également avec le jour de Canopé, ou de Saturne qui eſt notre Jeudi. III. Que le Jeudi lui-même eſt dans la propre place du Mardi qui devoit être le cinquième jour de la ſemaine. IV. Enfin que le jour de Saturne, en Latin, *Saturni-dies*, occupe la place du vrai *Jeudi*, ou *jour de* JEHOVAH, bien nommé SAMEDI chez les François, nom qu'il ne faut pas confondre avec celui de *jour de Saturne*, ainſi que nous le verrons bientôt.

Il ſuit de là que tout ce que j'ai dit juſqu'ici demeureroit ex-

tremement imparfait, si je n'alleguois pas ici quelques raisons d'une si grande confusion. En voici qui me paroissent très plausibles.

I. Il me semble que le Mardi s'est enté sur le Mercredi; parceque Mercure, armé de son caducée ou de sa baguette entrelacée de deux serpents, aura été pris pour TYPHON, le même que Mars, représenté principalement dans l'Œdipe de Kircher, Tom. I. tout le corps entortillée de serpents. On sait d'ailleurs que Tisiphone, furie des enfers, qui tire son origine de TYPHON, étoit armée de torches et de serpents.

II. Le Mercredi, confondu avec le jour de *Saturne*, et qui est notre *Jeudi*, paroît de même l'avoir été; parceque Mercure conduisant les âmes aux enfers, que les Payens plaçoient dans les entrailles de la terre, aura eté pris pour* Saturne quittant le ciel et se cachant en terre pour se soustraire aux poursuites de Jupiter.

III. Le Jeudi lui même aura occupé la place du Mardi; parceque Jupiter, armé de la foudre, ou Jupiter tonnant aura inspiré la terreur qui l'aura fait envisager comme un Dieu malfaisant, comme un Génie destructeur et le fléau des Mortels. C'est cette idée sans doute, qui l'aura fait prendre pour Mars, le Dieu de la guerre, du carnage et de la destruction. Le nom de ce jour, en Anglois, *Thursday*; préte naturellement à ces deux idées; car on remarquera

* Saturne tient même à l'Hébreu סתר, SATHAR, se *cacher*, d'où l'Anglois *Saturday*. Du participe מסתר, MESTHAR, le Grec μυστηριον, le Latin, *mysterium*, mystère, chose cachée et secrette.

que *Thurs*, en *Thursday*, tient en même tems à l'Hébreu תרן. THARZ, *le pin*, arbre résineux qui chasse la foudre, attribut de Jupiter; et au Chaldéen תראס THRAS, Serpent qui frappe de terreur, et qui est l'emblême naturel de Mars ou de TYPHON.

IV. Enfin le jour de Saturne, en Latin* *Saturni dies*, s'est trouvé enté sur le jour de Jupiter; (en Latin, *dies Jovis*, ou le jour, du grand JEHOVAH, proprement dit), parceque Saturne reconnu dans la mythologie pour le plus ancien des Dieux, aura naturellement été pris pour son fils Jupiter le plus puissant des Dieux; et aussi pour Pan qui, au rapport d'Hérodote, étoit reputé pour le plus ancien des Dieux parmi les Egyptiens.

Le François SAMEDI est le vrai nom de ce jour. Il ne vient point, comme on l'a cru jusqu'ici, du Latin *Saturni Dies*; mais bien plutôt du primitif סם, SAM, ou שם, SIM, nom de Dieu chez les Samaritains, tenant également au Chinois, *sum*, éternel, à l'Egyptien, SUM, SAM, ou AM; (Voyez ci-dessus.) Au Chaldéen שאם, SAM, Arabe سام SAM, *Dominer*, *Dominateur*, et au Grec, ΣΑΜΗ, nom de l'isle de SAMOS, dédiée à Jupiter et à Junon. Ceci confirme que c'est de SAM ou AM qu'est venu Ammon, surnom de Jupiter. Le Latin *juvare aider*, *secourir*, tenant à la même source que l'Ablatif *Jove*, de l'Hébreu יהוה, JEVE, nous fournit aussi une nouvelle preuve que les mêmes idées de *protection et de soûtien* qui se trouvent dans SAMECH, se rencontrent également dans Jupiter,

* On trouve ستار SATHAR, en Arabe signifiant *protecteur*. C'est l'idée de סם, SAM, soûtien des *productions*, et celle de סמך, (Voyez ci-dessus.)

Il ſuit de là que SAM et Jupiter étant le même Perſonnage, nous avons encore dans SAMEDI, ou *jour de* SAME, le vrai nom du ſeptiême jour de la ſemaine conſacré à la gloire du grand JEHOVAH ou du Seigneur qui ſoûtient les œuvres de ſes mains, conformément à l'Hiéroglyphe du SAMECH Samaritain, développé ci-deſſus.

De plus, nous avons dû remarquer que ces lettres Samaritaines dont la figure eſt un main avec différentes fonctions, ſuivant la nature des œuvres en particulier de la création, auxquelles elles ont trait, ne ſont pas pour nous tranſmettre directement les ſept jours de la ſemaine, avec les opérations correſpondantes à chacun d'eux; Je veux dire ces operations poſitivement concentrées dans les limites du ſoir et du matin de ces différents jours tels que Moyſe les aſſigne, au commencement de la Genèſe. Ces ſept lettres nous tranſmettent ſeulement toutes les œuvres de la Création; mais comme ſix d'entre elles ſont ſuffiſantes pour nous les donner en entier, il s'enſuit que la ſeptiême repond poſitivement au jour du Sabbat conſacré au Seigneur; et il s'enſuit encore que nous y avons vraiment une tradition conſtante de toutes les œuvres de la Création operées en ſix jours. Ceci* ſans doute eſt ſuffiſant pour être en droit d'aſſurer le fait dont il eſt ici queſtion. On doit bien ſentir que la main ne dut être par elle même que l'emblême de l'œuvre, et non pas poſitivement des jours. Au reſte les Hébreux ou Samaritains

* Ces ſept mains ſont d'autant plus remarquables qu'elles ont contribué, plus que tout le reſte à conſerver la mémoire des ſept jours de la ſemaine, en ce qu'elles ont naturellement prêté à des emblêmes de même nature dont les peuples ſe ſont fait des Dieux qu'ils ont adorés ſous différents attributs repondant à ceux-ci, ainſi que le prouvent les ſept Perſonnages Egyptiens que nous avons ici.

ont dans leur Alphabet ſept autres lettres dont la nature repond parfaitement aux ſept jours, et aux diverſes opérations circonſcrites dans les Limites de ces ſept jours, tels que Moyſe les donne. Il ne faut pas même aller les chercher bien loin. Ce ſont les ſept premières, ainſi qu'on va le voir.

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*Les ſept premières lettres de l'Alphabet des Hébreux repondant parfaitement aux ſept Jours de la Semaine, avec les œuvres de la Création tels que Moyſe les Aſſigne.*

Nous avons vu ci-deſſus que la première lettre א, ALEPH, ſignifie, I. *Lumière*, II. *Labourer*, &c. or on voit que l'acception de *lumière* a directement trait à la création de la *lumière* qui eſt l'ouvrage du premier jour.

La ſeconde lettre ב, BETH, ſignifie *maiſon*. Elle repréſente *l'homme fixé* et par là même elle donne l'idée de *ſtabilité*. Cette idée convient donc à l'opération du ſecond jour dans lequel la Terre fut *affermie*, rendue *habitable*, et ſéparée des eaux.

La troiſiême lettre ג, GHIMEL, ſignifie *chameau*, animal à long cou, ſuivant les Naturaliſtes *animal à double eſtomac, à reſervoir d'eau* qu'il fait remonter, et qu'il dégorge pour étancher ſa ſoif au beſoin, préſentant, par la même, l'idée de *degorgement*, de *génération et de végétation*, eſt l'embléme naturel du troiſiême jour dans lequel la Terre déploya le germe des ſémences que le Créateur avoit ren-

fermées dans ſon ſein en la formant, et ſe trouva bientôt ornée de plantes et d'arbres de toute eſpèce.

Le quatrième lettre eſt le ד, DALETH. C'eſt un ſep de vigne qui s'étend et qui donne en cela même l'idée d'*étendue* et de *Firmament*, en Hébreu, רקיע, REKIA, *expanſio*, étendue, et par conſequent celle des corps formés à deſſein d'y avoir leur propre place. On voit déjà que cette lettre nous rappelle la mémoire du quatrième jour dans lequel, le Soleil, la Lune et les Etoiles furent créées et placées dans l'étendue, ou le firmament.

La cinquième lettre eſt le ה. HE. C'eſt le *champ ouvert* d'un côté, de l'autre *le ſouffle de la vie*, donnant par la même l'idée de l'*air*, de *la reſpiration* et de *la vie*, celle *d'un champ vuide et ouvert*, offre d'un autre côté l'idée *de contenant ſans contenu*. C'eſt le cinquième jour où les oiſeaux, furent créés pour occuper la région des airs et les poiſſons pour remplir les vaſtes profondeurs des mers. Comme juſqu'alors rien de vivant n'avoit paru dans la nature, et que les oiſeaux et les poiſſons ſe trouvent être les deux premières eſpèces de créatures vivantes, de là l'idée de *vie*, et de *reſpiration* que préſente le ה, HE.

La ſixième lettre eſt le ו, VAU; elle repréſente le *contour* de l'*oreille*, et elle ſignifie *oreille*, au phyſique; *entendement intelligence* au figurè. Sa forme croche a donné l'idée de *crochet* qui, en mauvaiſe part, conduit à celle des *eaux*, de la *douleur* et de *l'oppreſſion*. En bonne part, c'eſt la conjonction *et* copulative, donnant l'idée *d'union* et de *ſimilitude* tout enſemble. Claſſons maintenant ces

idées, et nous allons voir qu'elles repondent parfaitement à toutes les œuvres du ſixiême jour.

I. L'idée de *crochet*, en mauvaiſe part, repond à la formation des reptiles du nombre deſquels fut le ſerpent qui tenta Eve, et dont les Egyptiens ont fait leur TYPHON.

Il donne encore l'idée des animaux nuiſibles auxquels on fait la chaſſe, celles des animaux quadrupédes qui ſont triſtes et ruminants de leur nature, enfin celles des inſectes et des animaux qui frappent l'oreille par leurs cris perçants, ou dont les hurlements rempliſſent d'effroi.

II. Celle de *crochet* ou d'*union*, en bonne part, celles d'*intelligence* et de *ſimilitude*, nous conduiſent naturellement à la Création d'Adam et d'Eve, doués d'*intelligence*, *faits* à l'image et reſſemblance de Dieu, chefs-d'œuvres des créatures terreſtres, de même nature, et unis par les liens indiſſolubles du mariage.

La ſeptiême lettre enfin, eſt le ז, ZAIN. Il ſignifie *ceinture*, emblême de la force et de la puiſſance protectrice. C'eſt de זין, ZIN, ſous cette acception, que vient le Grec ζώνη, ceinturon d'où pendoient les armes du ſoldat; ζωννυω, ceindre; le Latin, *zona;* le François, *zone*, bande en forme de ceinture. Ce ſont des bandes on zones de ce genre qui ſervent à diviſer le globe terreſtre parmi les Géographes. ZAIN ſignifie auſſi, *aliment*, *nourriture*, dont le propre eſt de ſoûtenir et de conſerver les forces de tout ce qui a vie ſur la Terre, d'où le Grec, ζῶον, animal vivant; ζωὴ, vie, nourriture; ζώνη *ceinture*, ou

*gibéeière* ou l'on portoit les vivres. On voit comme toutes ces idées ſont relatives à celles que nous a préſentées le ס, SAMECH, ci-deſſus, puiſqu'on y a les idées de *ſoûtien* et de *protection* bien marquées. Cette lettre fut donc également pour nous tranſmettre le jour du Sabbat, jour conſacré au Seigneur, protecteur et conſervateur des œuvres de ſes mains. Ajoutons à ceci que ZAIN, qui repréſente d'ailleurs l'*arme du chaſſeur pendante à la ceinture*, offre par là même une alluſion charmante à ce beau Verſet du Pſeaume XLIV, ſuivant la Vulgate.

"Ceignez*, Grand Roi, votre épée ſur vos reins, manifeſtez votre puiſſance ſouveraine, avancez dans toute la ſplendour de votre Majeſté, courez de ſuccès en ſuccès et regnez," &c. On remarquera que ce Pſeaume eſt un Epithalame prophétiqne dans lequel ſont chantées, I. L'union de Jeſus-Chriſt avec ſon Egliſe; II. Les victoires du Meſſie et ſon regne triomphant dans le ſejour de ſa gloire, dont le jour du Sabbat eſt la figure. Ce qui confirme que l'on a dans ZAIN, le vrai jour du Sabbat.

* Accingere gladio tuo ſuper femur tuum, potentiſſime; ſpecie tuâ et pulchritudine tuâ, intende, proſperè procede, et regna, &c.

[*To be continued.*]

*Tableau comparatif des Œ* *d'où ceux des Jours de la Semaine tels que nous les* *phabet Hébreu.*

| | | | |
|---|---|---|---|
| Œuvres de la Cre'ation. | *tie.* et des les sse. | VI. *Jour*, II. *Partie.* Formation d'Adam et d'Eve à l'image et ressemblance de Dieu, chefs-d'œuvres des Créatures terrestres. | VII. *Jour.* Institution du Sabbat, jour consacré au répos du Seigneur. Ce mot tient à שבע, SIBA, *sept*; et à צבא, TSABA, *servir Dieu*, d'où σεβας, *culte.* |
| Lettres Samaritaines hieroglyphiques, correspondantes. (Voyez la Table.) | *ur-* *poi-* ain. *bas-* nne est | ם, MEM, *Main ouvrière*, idée d'*industrie* et de *perfection.* Ecrit par deux ם, il donne l'idée de *similitude*, et *d'union conjugale.* Celle d'*Adam* et d'*Eve.* | ס, SAMECH, *Deux mains dont l'une est soûtenue par l'autre* dans le Samar. C'est la main du seigneur qui soûtient son ouvrage. SAMECH signifie *soûtien, aide*, &c. |
| Divinite's Egyptiennes correspondantes. | on, res, on. que rre, loc, *le* | MUTH, ou NEITH. La même que Minerve, la Déesse des arts, la même que Venus, Déesse de la beauté. MUTH signifie *la Mère des vivants.* C'est la signification d'Eve, en Hébreu. | SAM ou HAM, d'où *Hammon*, surnom donné à Jupiter, d'où Σαμη, nom de l'isle de Samos, dediée à Jupiter et à Junon. SAM est le SIM des Samaritains, le SAM des Arabes, le *sum* des Chinois, le ZIMI des Américains, designant l'Eternel chez tous ces Peuples. Le PAN des Egyptiens le JEHOVAH, des Hébreux, &c. |
| Noms des jours de la semaine, consacre's a des divinite's, correspondantes a celles des Egyptiens. | our *Dies* ois, otre in- aux on- *le* | LE VENDREDI, ou le jour de *Venus*, en Latin, *Dies Veneris*; en Anglois, *Friday.* Venus tient au Latin, *Venustas*, beauté. C'est la Déesse de l'amour, d'où naissent les mariages. | LE JEUDI, ou le jour de Jupiter; en Anglois, *Thursday*; en Latin, *Dies Jovis.* Ablat *Jove* de l'Hébreu יהוה, JEVE. De la même source vient le Latin, *Juvare*, aider, secourir, idée de *soûtien* et de *protection* qui est celle du SAMECH. SAMEDI ou jour de SAM, de celui qui soûtient les créatures, est le vrai nom de ce jour en François; puisqu'il renferme toutes les idées du SAMECH. |
| Noms des planettes chez les Egyptiens. | s, le | SOUROI, ou Venus. | ZEUS, Jupiter, ou PAN. |
| Lettres Hebraiques, indiquant les jours de la cre'ation. | *fon-* *l.* aux ons | ו, VAU, *crochet, union entendement, similitude.* VI. Jour. Reptiles, animaux terrestres. Adam et Eve. | ז ZAIN, *arme, ceinture nourriture.* Idée de *force* et de *soûtien.* VII. Jour. Le Seigneur soûtenant l'ouvrage de ses mains. |

## *A General Catalogue of Sanſcrit Manuſcripts.*
## *Continued from* No. I. *p.* 102.

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کابیون بیچ ناٹک نانو کتابین هین ونمین سین مشهور
نانو مین لهکتا هون

Among Cabies are thoſe writings that are denominated *Natick*, the moſt famous of which are,

تن هین پهلا موراري ناٹک هي تسکي کنیتي تین
هزارشلوک هي

Firſt, *Murary Natick*, which contains three thouſand ſtanzas.

دوسرا مالیتي ناٹک هی

Secondly, *Malatee Natick*.

تیسرا شکون تلا ناٹک هي

Thirdly, *Shakuntalá Natick*,

چوتها مدرا ناٹک هي

Fourthly, *Mudra Natick*.

پانچوان پربوده چندرودي ناٹک هي

Fifthly, *Prebodhe Chundrodey Natick.*

چهٹوان هنون مت ناٹک هي

Sixthly, *Hunnomut Natick.*

ساتوان هاسيار نو ناٹک هي

Seventhly, *Haſyarnow Natick.*

اٹوان مها ناٹک هي

Eighthly, *Mahâ Natick.*

کابيون کي طرح جو النکار هين ونکي پتر نيکي سيوان
شاعر لوک شعر کهني نهين سکتي هين تنکي بيچ مشهور
نانو هين لهکتا هون

In the form of *Cabies* (*i. e.* in verſe), is written *Alungear*, or proſody; without the ſtudy of which poets cannot write in meaſure. Of theſe I will enumerate the moſt famous.

تن هين پهلا النکار ويهار شني هي

The firſt *Alungear is Vemarſhenee.*

دوسرا ساهي تيارت ناکر النکار هي

The ſecond is *Saheetya Retnâcar* Alungear.

تیسرا ساهي تیو در النکار هي

The third is *Saheetyoder* Alungear.

چوتها النکار کوستب هي

The fourth Alungear is *Cowſtub*.

پانچوان کابیا پرکاش هي تسکي کنیتي پانچ هزار شلوک هي یسکي تیکا بتیس هین تنکي بیچ سین تم ییک مانکوکي

The fifth is *Cabya Prekaſh*, which contains five thouſand ſtanzas. On this there is two and thirty commentaries, ſome of which you will want.

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تشر اور نظم کي صورت چهنده شاستر کي کتابین بهت هین جو ویر سر هین یا اور شاستر سرهین تنکي بیچ چتني مشهور هین ونکي نانو هین لکتا هون

Of the ſcience called *Chundoh Shaſter*, there are many books in proſe and in verſe, which teach the tunes, or modulations of voice, uſed in the four Vaids, and in other books of ſcience. Of the moſt famous books of this kind, I will ſet down the names.

تن کي بیچ پهلا چهنده منجري هي تسکي کنتي دو هزار شلوک هین

Firſt, *Chundoh Munjaree*, which contains two thouſand ſtanzas.

دوسرا چهنده پرکاش هي تسکي کنتي دو هزار شلوک هي

Secondly, *Chundoh Prekaſh*, containing two thouſand ſtanzas.

تيسرا شورتي بوده چهنده کرنت هي تسکي کنتي پچاس شلوک هي

Thirdly, *Shrutebodhe* is a book of Chundoh, and contains fifty ſtanzas.

چوتها چهنده کوسومان جلي تسکي کنتي سات سي هي

Fourthly, Chundoh *Cuſumanjeely*, which contains ſeven hundred ſtanzas.

کابيويين کي بيچ ساهت کي کتابين هين ليکن ديوتا اور راجيو نکي جي تواير نجين هين تفکي مطلب پهلي کابيون هين هين ساهت کي کتابون کي مضمدن عيش کي باتين هين تن ساهت کتابو تکي بيچ سين مشهور نانو لهکتاهون

Among the *Cabies* (or poetical writings), are the books on the ſcience called *Sabet*, but all the hiſtories of the Dewtas and Rajas are contained in the former *Cabies*; the purport of the *Sabet* books is merely of pleaſures. I will here write the names of the moſt celebrated.

[*To be continued.*]

# *Anecdotes of Arabian and Persian History—Extracted from the ancient Chronicle of* Al Tabari, *and translated by Sir* W. OUSELEY, *Knt.* LL. D.

THE following passage may be considered as a specimen of the purest and most ancient Persian, after the *Pehlavi* had ceased to be the prevailing dialect of *Iràn*. It is extracted from the *Great Chronicle* تاريخ كبير of the celebrated *Tabari*, whom Mr. Ockley, in his History of the Saracens, very justly styles, "*The Livy of the* "*Arabians, the very parent of their history**." The original work, in Arabick, cannot any where be found complete; but the Persian translation, which was made in the year of the Hegira 350 (A. D. 961), has not only preserved the traditions recorded by *Tabari*, but contains much curious additional matter, especially on the subject of Persian History and Antiquities, the religion of the Fire-worshippers, &c. &c. This circumstance induced a learned Orientalist to regard the translation as more valuable than the original †.

*Tabari* died A. Heg. 310 (A. D. 922); the translation was made,

* Vol. II. Introduction, p. xxiii.

† Vide D'HERBELOT, Art. *Thabari*, *Tarikh al Thabari*.

as I before mentioned, A. H. 350, (A. D. 961); and *Ferdusi*, whose *Shah Nameh* is generally esteemed the most ancient composition in the reformed language of Persia, died in the year 411 of the Hegira (A. D. 1020), so that the translation of *Tabari's Chronicle* must be allowed to precede, in point of antiquity, the admirable heroick poem of the Persian *Homer*. In this extract I have followed that manuscript, which I consider the best, as well as the most ancient of three fine copies in my own collection: It is comprised in two folio volumes, transcribed in Persia Anno Hegiræ 850 (A. D. 1446.) This copy, I must here observe, differs not only from *Mirkhond*, *Khondemir*, and other Persian historians, in the relation of *Cobad's* death, but, in many respects, from the two other copies which I have consulted of the same work.

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## خبر چگونکي مرک قباد

## از تاريخ طبري

محمد بن جرير کويد که مرک قباد چکونه بود و کويد
که اورا عرب بکشت وسبب کشتن قباد آن بود که وي
زهد کرفت و خون نريختي و کس‌را نکشتي و با کس
حرب نکردي و مزدک اورا برين راه داشت پس هيبت
او از دل ملوک بشد و کس اورا هيبت نداشت چون از
حرب او ايمن شدند همه ملکان در پادشاهي او طمع
کردند و ملک عرب از دست وي بود که نام وي نعمن
بن المنذر بود و نشست وي به حيره بود و بشام ملکی

## *Account of the Manner of* COBAD'S *Death, from the* Tarikh Tabari.

MOHAMMED BEN JARIR relates the manner of Cobad's* death, and ſays that the Arabians ſlew him; and that the occaſion of their killing him was this: That having devoted himſelf to a life of abſtinence and piety, he ſhed not any blood; neither did he put any perſon to death, nor make war on any one. And Mazdak† encouraged him in this line of conduct.

Then all veneration and fear of Cobad departed from the hearts of the princes, and no one reſpected or dreaded him; and as they were free from any apprehenſions of his attacking them, all the princes in his empire began to form ambitious projects.

The king of the Arabs, Naaman ben Almondar, was under his ſubjection; and his reſidence was at Hira. And there was a king

* Cobad, ſeventeenth monarch of the Saſſanian, or fourth dynaſty, and father of the celebrated Nuſhirvan, ſurnamed the Juſt, died about the year of Chriſt 520.

† Mazdak, the chief of an heretical ſect: he ſtrove to aboliſh the diſtinction of ranks, and recommended a community of wives and of property.

بود نام وي حارث بن عمرو بن حجر الكندي از دست
ملک يمن آن تبع که در يمن بود اين حارث از شام
بکوفه آمد وبحيره و نعمانرا بکشت و ملک عرب بکرفت
قباد اورا کس فرستاد که اين ملک بي فرمان من کرفتي
وليکن من ترا ارزاني دارم بايد که بامن ديدار کني
تا همان رسم که مر نعمانرا نهاده بودم ترا نيز بنهم و حد
زمين عرب و مملکت تو پيدا کنم تا عرب از آن حد اندر
نکذرد حارث بيامد و با قباد بحد سواد عراق بنزديکي
مداين ديدرا کرد و بيکجا بنشستند قباد غلامي‌را کفت
که چيزي شيرين بياور تا بخوريم تا به يکجا هم طعام شويم
غلام طبقي خرما بياورد و پيش ايشان بنهاد ان تيمه که
سوي قباد بود خرما بود دانه برون کرده و بجاي دانه مغز
بادام اندر نهاده و آن تيمه که سوي حارث بود با دانه
بود چنانکه خرما بود چون قباد خرمارا بر کرفتي و بدهان
نهادي چيزي برون نياوردي و حارث خرما برکرفتي و دانه
برون انداختي پس قباد حارثرا کفت که اين چيست که
از دهان برون مي اندازي حارث کفت اين دانهٔ خرما

in Syria called *Hareth ben Omru ben Heger al Kindi*, who was tributary to the King of Yemen; to the *Tobba*, or ſovereign of that country. Then Hareth came from Syria to Cufa, and to Hira, and ſlew *Naaman*, and ſeized upon the kingdom of the Arabians. Cobad ſent a perſon to him, ſaying, "Why have you ſeized upon "this kingdom without my commands? but as I hold you in "eſteem, a perſonal interview muſt take place between you and me, "that I may preſcribe to you the ſame conditions which were im-"poſed on Naaman, and fix the boundaries of the land of the "Arabs, and the limits of your kingdom, ſo that the Arabs ſhall "not paſs beyond them." *Hareth* came, and held an interview with Cobad, on the borders of the *Suwad** of Irak, near Madaien.

Being ſeated together on the ſame ſpot, Cobad deſired a ſervant to bring ſomething ſweet, that ſince they were ſitting together, they might alſo eat together. The ſervant brought a diſh of dates, and laid it before them. That portion next to Cobad conſiſted of dates, the ſtones of which had been extracted, and the kernels of almonds ſubſtituted in their places; thoſe next to Hareth were with the ſtones, as dates in their natural ſtate. After Cobad took the dates, and had put them into his mouth, he did not take any thing out; but Hareth took the dates, and threw away the ſtones. Then Cobad ſaid to Hareth, "What is this which you ſpit forth from your mouth?" Hareth anſwered, "The ſtones of dates, *in my country*,

* The villages and ſmall towns of Irak are generally called *Suwad*.

نزد ما شتر خورد و من مردم نه شتر قباد خجل شد پس
چون خرما سیري شد قباد مر حارث‌را حد نهاد گفت حد
عرب از بادیه است تا کوفه و تا لب رود فرات ازین سوي
سواد عراق است و نباید که از لب رود فرات هیچ کس
ازین سوي آید از عرب حارث پذیرفت و بپراکندند پس
حارث سخن قباد‌را خوار داشت و عرب‌را نگاه نداشت و عرب
ازین سوي فرات آمدند و مر روستاها سواد‌را تاراج کردند
وچون خبر بقباد رسید کس فرستاد سوي حارث که این
حد که من ترا نهادم نگاه نداشتي حارث گفت این دزدان
عرب اند که همي تازند روز وشب از هر سوي من ایشانرا
نگاه نتوانم داشتن تا مرا مال نبود و نیروي آن نبود که
من ایشانرا باز دارم پس قباد از روستاها سواد که برلب
فرات بود شش دیه بزرگ بحارث داد حارث چون آن بستد
پس از آن عرب‌را نگاه داشت تا نیز از فرات نگذشتند
و بحد عجم اندر نشدند پس حارث کس فرستاد بتبع ملک
یمن که این ملک عجم زبون است و اورا خطري نیست و
من با او چنین و چنین کردم و اگر تو با سپاه یمن بیایي

" *(among us)* are the food of camels; I am a man, not a camel." Cobad was confounded. When the dates were consumed, Cobad assigned to Hareth the boundaries; saying, " The Arabian " borders are from the Desert to Cufa, and to the brink of the " river Euphrates; this side is the Suwad of Irak, and none of " the Arabians must pass from this side, from the brink of the " Euphrates." Hareth acquiesced, and they parted.

But after this, Hareth, holding in contempt the words of Cobad, restrained not the Arabians; and they passed from their side of the Euphrates, and plundered, and laid waste the villages of the Suwad. When intelligence of this reached Cobad, he dispatched a person to Hareth, saying, " You have not observed the limits which I as- " signed to you." Hareth replied, " Those plunderers are Arabs " who prowl about night and day: it is impossible for me to watch " them; for if I were to expend all that I possess in endeavouring to " restrain them, I should not have the power to accomplish it." Then Cobad gave to Hareth six large villages of those belonging to the Suwad on the banks of the river Euphrates.

When Hareth had taken possession of those, he restrained the Arabs, so that they did not pass the Euphrates, nor enter the Persian territories. Then Hareth sent a person to the *Tobba**, or sovereign of Yemen, saying, " This King of Persia is a weak-minded man, " and void of understanding, and I have acted with him so and so;

* The general title of the kings of Arabia Felix.

این ملک عجم بکیري آن تبع سپاه بسیار جمع کرد و بیامد
و بر لب فرات فرود آمد و بحیره بنشست که نتوانست شدن
از بسیاري سپاه بدهي شد نام او نجف از دیههاي کوفه
و از فرات رودي ببرید تا بحیره اندر آمد و بنجف آمد و
آنجا بنشست و تبع را برادر زادهء بود نام وي سمر اورا با
سیصد و بیست هزار مرد بحرب قباد فرستاد و قباد بجست
و به هزیمت شد و بري شد و سمر از پس وي بشد و بري
بگرفتش و بکشت و بتبع نامه کرد

" and if you come with the army of Yemen, you may ſeize upon
" the Perſian Empire.

The Tobba immediately aſſembled a conſiderable army, and ſet out, and arrived at the banks of the Euphrates: he could not, on account of the multiplicity of his troops, make Hira his halting place; he proceeded to the village named *Nejef*, one of the villages of Cufa; and he cauſed a canal to be cut from the Euphrates to Hira. He halted at Nejef. The Tobba had a nephew, (the ſon of his brother), named Samer; him he ſent, with 320,000 men, to make war on Cobad. But Cobad fled in confuſion, and eſcaped to Rey. Samar purſued him, and took him at Rey; and put him to death, and wrote an account of this to the Tobba.

# *Extracts from the Persian Romance intitled* Shah Namah Nesr*, شاه نامه نثر *or the* Book of Kings, *in prose—Translated by Sir* William Ouseley.

IT is thus related by the ancient historians †, that the first whom the Almighty created was Caiumeras ‡, and to him was given the sovereign dominion of this world. Caiumeras dwelt in the mountains; and at that time the only raiments were the skins of tygers, and the only food was the fruits gathered from trees; and all the beasts of the field, and the creatures of the desert and the forest, came before him, and were obedient to him.

After some years, a son was born to Caiumeras, bright as the sun, beautiful as the moon: his father was delighted on occasion of his birth, and gave him the name of Syamek §: he doated on him with

* From this prose abridgement of Ferdusi's great heroick poem, (Brit. Mus. Hyde Roy. 16. B. xiv.) the *Shah Nameh*, or Book of Kings, some passages have been given in the preceding volumes of these Collections, viz. Vol. I. p. 218, 359; Vol. II. p. 45, &c.

† This is the beginning of the work, immediately after the introduction or preface.

‡ كيومرث *Caiumeras*, by some supposed the King of Elam, mentioned in Genesis; and said to have flourished 890 years before Christ.

§ سيامك

all his heart and ſoul, and never ſuffered him to be one hour abſent from his preſence.

Some time paſſed in this manner; for there was not then any foe to diſturb the happineſs of Caiumeras, except the malignant and hideous *Ahriman* *, who was his inveterate enemy. One day this evil ſpirit, deviſing wickedneſs, aſſembled all the *Deeves* †, or Demons, and with a great army of them advanced towards Caiumeras, who was without any forces: at that time all military ſtratagems, and the arts of war, were unknown. The angel *Serouſh* ‡ deſcended from heaven, with a meſſage to Caiumeras, ſaying, "Send forth thy ſon Syamek to war with the Deeves." When Syamek heard this, he put on his garment of tygers ſkin, for armour and warlike trappings were not then in uſe, and advanced towards the army of the Deeves. The young Deeve, whoſe name was *Khezervan*, § the ſon of the great Deeve, fixing his talons in Syamek, bore him aloft, and, flinging him to the ground, tore him in pieces: thus Syamek periſhed by the claws of Khezervan the Deeve. When the account of his ſon's death reached Caiumeras, affliction cauſed the world to ſeem black in his eyes; he deſcended from his throne, and tore the fleſh from his arms, wailing and lamenting.

After a year ſpent in mourning, for the loſs of his ſon, another meſſage was ſent to Caiumeras, by the angel *Serouſh*, who ſaid, "By the divine mandate, prepare an army to attack the forces

* اهرمن † دیو ‡ سروش § خزروان

" of *Ahriman;* cleanſe the face of the earth from thoſe impure " Deeves, and ſatisfy thy ſoul with vengeance the moſt complete."

When the venerable monarch heard this ſovereign command from the angel, he raiſed up his head towards heaven, and, calling on the name of *Ayzed**, the Almighty, offered up thanks and prayers; and when he laid his face on the carpet of devotion, and had lifted up his head from the earth, he haſtened to revenge the death of Syamek; and allowed not himſelf either repoſe by night, or time for eating or drinking by day.

Syamek had left one ſon, who was inſtructed in every kind of virtuous accompliſhment under the tuition of his grandfather; the name of this illuſtrious youth was *Houſheng* †: he was educated as the ſon of Caiumeras; and the monarch almoſt perſuaded himſelf that Syamek was ſtill living. With this notion, he continued to watch anxiouſly over young Houſheng, till, induced by the deſire of revenge, he called the youth one day before him, and diſcloſed to him all his moſt ſecret thoughts and deſigns. " I wiſh," ſaid he, " to have my forces aſſembled, that I may attack the foe, " and, fixing my arrow in his heart, conſign him to the duſt. You " muſt lead to the attack; for my life is near its cloſe, and I am on " the eve of departure, whilſt you are a youthful and vigorous " warrior." Having ſaid this, he collected all the Peries ‡, the tygers, lions, and furious wolves, and all the ſavage beaſts of the foreſt, and, forming them into an army, ſent them on before, under

* ايزد † هوشنک ‡ پري or good fairies.

the command of his grandſon Houſheng, whilſt he himſelf followed until they came in ſight of the troops belonging to the black Deeve.

When this monſter found that Houſheng was approaching, he bellowed horribly, and, tearing up the ground, began to ſharpen his long nails; the combatants of both parties were ſoon intermingled, the Deeves being three times more numerous. Houſheng, however, like a furious lion, ruſhing on the chief demon, clove him from head to foot, trampled him on the ground, and ſtripped off his ſkin from his body; thus gratifying his ſoul with the moſt ample revenge.

The days of Caiumeras then coming to an end, he departed from this world; and his fame ſtill reſounds in the univerſe. In this deceitful and vain world there are but two things permanent—a good name, which is the reward of virtuous actions; and infamy, which ever attends diſhonourable deeds. Nothing elſe remains of mortals, God knows!

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*The Reign of* HOUSHENG*, *the Son of* Syamek, *(forty years.)*

THUS it is related, that after Caiumeras, his grandſon Houſheng ſat in his place on the royal throne, and placed the imperial diadem

* Suppoſed about 860 years before Chriſt.

on his head, ſaying, "My dominion is ſpread forth over the "ſeven regions of the univerſe, and every place acknowledges my "ſovereignty."

In the forty years of his reign, Houſheng deviſed many excellent inſtitutions; and the world flouriſhed under his upright and liberal ſway. He was the firſt who diſcovered precious ſtones, and ſtruck fire from the hard flint: he introduced the art of working metals, and invented the ſaw and axe: he formed canals of water; and inſtructed men in the tilling of their fields, and other arts of agriculture; ſuch as ſowing, reaping, mowing, &c. He introduced the uſe of bread, the hunting of deer and wild aſſes. Before this time, men lived on the fruits of trees; but Houſheng taught them how to prepare the grain which they had ſown, and to cook fleſh-meat for food. The only cloathing, before his time, was formed of leaves, or of the ſkins of beaſts. The cows, aſſes, and ſheep, he divided into herds and flocks; and inſtructed the people in the art of milking and of ſhearing them. Of their hair, and wool, and of the fur of ermine, foxes, weaſels, ſables, &c. he cauſed clothes, carpets, and hangings to be formed. All theſe things did King Houſheng in the courſe of forty years, at the end of which he departed from this world; and his fame and glory will remain until the reſurrection. This life is treacherous, vain and deceitful; and no one ſhould expect in it any thing permanent but the praiſe of virtuous actions: Nothing elſe remains.

"This world will never bind itſelf to you in the bonds of true friendſhip.

"Nor will it ever exhibit to you its real face."

## *The History of* TAHMURAS*, *Surnamed* DEEV BEND,†
## *(who Reigned forty Years.)*

It is ſaid that King Houſheng had a ſon named *Tahmuras*, wiſe and prudent, who, when his father had departed from this life, ſucceeded him in the throne, and aſſumed the imperial crown.

Having called from the army all the *Mubeds* and wiſe men, he held a ſerious debate with them, and thus ſaid, "That I may be-"come worthy of the royal throne and crown, to which I have "this day ſucceeded, it is my intention to cleanſe the univerſe of "every thing baſe and evil, and to purify it. I ſhall deprive the "Deeves, wherefoever they may be, of their noxious power, and "ſhall bring to light every thing that may prove uſeful and ſalutary." He began by cauſing the wool of ſheep and lambs to be ſkilfully worked into cloth, and faſhioned into garments and hangings. He then taught the uſe of barley and ſtraw, in the feeding of cattle. All the wild creatures of the foreſts, and mountains, he contrived to take; and ſuch birds as might be uſeful alſo he caught and trained, ſuch as the hawk, &c.

This king had a vizier, or miniſter, a wiſe and ingenious man, whoſe name was Sheheraſp‡: he performed, with ſkill and dexterity, whatſoever he undertook; he was much celebrated, and gave

* طهمورث ، † دیوبند The conqueror or enchainer of demons. ‡ شهراسپ

lessons of virtue and wisdom to the young king, and improved the manners and customs of the people. Then King Tahmuras subdued the Deeves; arming himself with talismans, he mounted on the back of a Deeve, and three times every day thus rode round the world, using the monster as a horse.

When thirty years of his reign had elapsed, and his life had closed, the same Deeve carried him away; and he vanished from this world. His renown still exists, and all his cares are at an end. Every one, on occasion of his death, exhibited signs of sorrow and of grief; dyeing their garments *blue*, in token of mourning, and uttering doleful lamentations.

This world is faithless, and thus it acts in respect to mankind: it rears up a person with tenderness for a while, and then resigns him to destruction; with equal facility it makes promises and breaks them. It is unkind and flinty hearted.

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*The History of the Reign of* JEMSHEID*, *which was seven hundred Years.*

They relate that Tahmuras had a son of beautiful person, and excellent understanding, and genius, and universal knowledge, whose

* جمشید who is supposed to have reigned about 800 years before Christ.

name was Jemſheid. On the departure of his father from this to the other world, he ſucceeded to the crown and throne, and governed for ſeven hundred years.

In this ſpace of time many new and ſtrange things occurred. In the firſt place, the buſineſs of death was ſuſpended during theſe ſeven hundred years; ſickneſs and death were equally unknown. The angel *Serouſh* deſcended from the heavenly courts, with a meſſage to Jemſheid, ſaying, "Why art thou thus ſilent? has not the "Almighty Ayzad exalted thee, when he ſaid, I have conſtituted "thee my prophet in this world, and have inveſted thee with "the honour of prophecy, the ſymbols of which are the *ſedreh** "and *koſty*†; therefore put them on, and cauſe all thy people to "wear the like, as being of thy faith."

When Jemſheid heard this, he thankfully obeyed, and intreated favour from the Lord, who beſtowed on him ſuch a glow of heavenly fire, ſuch a ray of celeſtial light, that once when he was deſcending from Mount *Alborz* ‡, the people imagined that there were two ſuns in the world; for ſuch was the blaze of glory ſurrounding Jemſheid, and ſuch the brightneſs of the ſun at the ſame time and place, that every perſon believed there were two ſuns; and no one

* صدره A kind of ſhirt worn by the Parſis, or fire-worſhippers.

† كستي A belt, or girdle, worn over the ſedreh.

‡ كوه البرز This mountain has been, from time immemorial, the ſeat of various fire temples.

knew which was Jemſheid, or which the ſun; and they miſtook one for the other.

Then Jemſheid introduced the uſe of ſeveral things unknown before; ſuch as the various implements of war. He invented the helmet, the coat of mail, the cuiraſs, the khaftan*, the armour and capariſon for horſes, the mace, the javelin, the ſword, the ſpear, the ſcymetar, and the nooſe†: all theſe, in the courſe of fifty-five years, were brought into uſe by Jemſheid.

He eſtabliſhed magazines in various places; and then he turned his thoughts to improving the materials and faſhions of garments. He ordered cotton to be cultivated; and he invented the art of twiſting and ſpinning it on wheels, and making it into threads and webs. The weaving and ſewing of cloth into garments, and the waſhing of them, he alſo introduced. The manufactory of ſilks, of fine linen, and embroidered ſtuffs, is alſo aſcribed to Jemſheid.

He divided alſo the people into four claſſes, according to their trades and profeſſions; the names of theſe claſſes ſhall be here written. The firſt claſs was that of the *Aſournan*‡, whoſe ſole buſineſs was the worſhip of Almighty God: this was the claſs of *Deſtours* and *Moubeds* (or prieſts): and they made themſelves a dwelling place in the mountain. The ſecond in rank was the claſs

* خفتان worne under the coat of mail.

† كمند A rope which the Perſians uſe with great dexterity in catching beaſts or entangling an enemy.

‡ اثورنان

of *Artiſhtaran* *, who were warriors, and exerciſed not any other profeſſion than that of arms. The third claſs was called *Aſterouſh* †; theſe conſiſted of the huſbandmen, whoſe only buſineſs was tilling the ground, ſowing ſeed, and other occupations of agriculture. The fourth claſs was that called *Ahtukſhy* ‡; in this were compriſed all thoſe who exerciſed the meaneſt arts, thoſe who ſold greens, vegetables, and fruits; ſhoemakers, carpenters, maſons, &c. The claſſing of all theſe, in their proper ranks, was one of Jemſheid's inſtitutions.

Another was the art of building houſes; he erected palaces, porticoes, and villas. He was the firſt who formed bricks of clay, and made walls of ſtone and mortar. He firſt uſed hot baths, and invented balconies. He extracted gold and ſilver from the mines, and dug up the ruby and other precious ſtones. Aloes, ambergris, muſk, roſe-water, and all the other perfumes now in uſe, were firſt introduced by Jemſheid. After this, for the ſake of pomp and ſplendour, he conſtructed a magnificent throne, all ſtudded with jewels; and made himſelf a ring, which, when he wore, all the Deeves and Peries appeared inſtantly before him, obedient to his commands: on this throne he was borne through the air by the Deeves, and carried wherefoever he wiſhed. And on the day of *Hormuz*, in the month *Fervardin* §, which they call the firſt of the

* ارتیشتاران  † استروش

‡ اهتوخشي The names of theſe four claſſes are differently written in various copies of the Shah Nameh.

§ فروردین or *March*.

new year, he instituted the feast of *Nuruz;* this is the *Jeshen-i-Jemsheid,* جشن جمشید or Festival of Jemsheid.

After many other memorable transactions, two hundred years before the close of this king's reign, his heart became elated with pride and filled with arrogance and vain glory. "Who is there," said he, "in this world, equal to me? all that is beautiful, or "useful, proceeds from me; the human race is indebted to me for "every enjoyment; there is not in this, or in the other world, any "person equal to me."

Now it is related, that when Jemsheid permitted vanity and pride thus to take possession of his heart, the Lord in his anger withdrew from him the celestial light; and having thus forfeited the Almighty's favour and protection, the soldiers, and all the other Persians, began to hold their sovereign in contempt, and at length drove him from the city. Thus, suffering under the just anger of the Lord, King Jemsheid wandered a solitary and miserable wretch, through forests and mountains, for an hundred years, not finding any where a place of rest. How can he, who incurs the divine wrath, expect to continue permanent in his place? Obedience is our duty—what avails it that we should revolt, in pride of heart and arrogance, against our Creator? Let the presumptuous slave consider the fate of Jemsheid. Now we return to our story.

[*To be continued.*]

رقیمه

دلیل بر کمال خداوند عالم و قدرت کامل موصوف و معلوم فرمان گیر تا خورشید و قمر
چنان باقی و قطرات آب باندازه که در آن تخلف نشود و دیگر خداوند عالم
فرموده فعل معلوم تو کرده چیزی در معاملت تفاوت نشود بر خاطر
طرفی که در صدور اندازه فرموده و خلقه و سوی و تعیین بالمقدر فی صفایی
حال شود و سرجا که فرمان گیر تابع و فرمان بردار باشد

## *Specimen of the Hand-writing of the late* TIPPOO SULTAUN.

THE following is the Persian, printed in *Nishki* characters, and the annexed engraving is a *fac-simile* of the original *Shekesteh*, in Tippoo Sultaun's own hand-writing, of an article drawn up by himself; of which a translation may be found in that very excellent new publication, the *Asiatic Annual Register*, 1799, p. 194. It is copied from a leaf, of the same size, in a little memorandum book of pink-coloured paper, containing some other notes in Tippoo's hand, and some written by his first moonshee *Hubeeb-oollah*, which the reader will find most faithfully and ingeniously translated by Mr. Edmonstone, in the valuable work above quoted.

هو

رقم ———————— اول

دوستی سرکار خداداد و قوم سرکار موصوف و قوم فرانسیس
تا دور شمس و قمر چنان با قسم و قرار قایم باشد که هرگز
در ان تخلل نشود و اکر خدا نخواسته اکر از قول و فعل
مردم نوکر پیشه چیزي در تعاملت تفاوت شود بر خواطر

طرفين كراني‌را راه نداده از نوشت و خوان و سوال و جواب
بالمشافه صفايي دل شود و سرداران فران سيز تابع و فرمان
بردار باشد

TRANSLATION.

*Article the First.*

" That friendſhip between the Khoodadaud Sircar, and the nation of the Khoodadaud Sircar and the French nation, be ſo firmly eſtabliſhed by oath and engagement, as long as the ſun and moon ſhall hold their courſe, that no interruption in it may ever take place. If (which God forbid!) any difference, in word or deed, ſhould occur among indvidiuals of the claſs of ſervants, in any tranſaction, no offence to enter into the minds of the *(contracting)* parties, but the affair to be cleared up by correſpondence and perſonal negotiation. The French officers *(Sirdars)* to be obedient *(to the Sircar.)*

N. B. *The Arabick word* هو *at the top of the original letter, is equivalent to* " In the name of God !" .

# *Extracts from the Description of Persia by* RAPHAEL DU MANS.

AMONG the manuscripts preserved in the British Museum (Sloane Collection, No. 2908, II. C.) is a thin folio volume, containing, with other matter, some pages fairly written in Latin, and intitled, "*Raphaelis du Mans Descriptio Persiæ, communicata Do. Engelberto Kæmpfero, Ispahanæ*, 1684. The chief part of this essay Kæmpfer has transferred into his admirable work, the *Amœnitates Exoticæ*; in the 237th page of which he celebrates the author, Raphael du Mans, a capuchin, as one of great erudition and probity. The following extracts are given as a specimen of this manuscript. The Editor has added the Persian characters of the proper names, &c.

Status Persiæ quo ad territorii sui limites pro varia temporum diversitate varius sub eodem invariatoque nomine Europæis semper agnitus extitit. Quæ Asiæ pars præcipua politia, scientiis & artibus magis conspicua. Indigenis vocitatur *Iron** & *Azem*†. *Touron*‡ autem ea est pars versus *Tartariam* nunc in dominatione

* ایران † عجم ‡ توران

*Yuzbec** quod Turcice interpretatur Centum domini principes, ſed iſti Tartari minores reclamant, & dicendum *Ozibec*†, "Ille eſt dominus." loquendo de ſuo rege per antonomaſiam.

Longitudo Perſiæ a gradu 86 uſque ad 120 gradum extenditur, latitudo a gradu 26 uſque ad 44 geographis protendita; viatoribus autem a *Polcha*‡ verſus *Bagdad*§ Turcarum uſque ad *Kandahar*‖, verſus *Moultan*¶ Indorum & a ſinu *maris Perſici* uſque ad littora maris *Kaſpii*, per qua loca dua dimetientes ad rectos angulos protracta, facilem territorii Perſici iconographiam poſſunt ſubminiſtrare.

Imperium Perſicum variis provinciis diſtinguitur, aliis majoribus, aliis minoribus; unicuique gubernator unus vocabulo *Kan*** et regis dono immediata proponitur hacce diſtinctione quod majorum provinciarum gubernatores *Beiklerbequi*†† (dominus dominorum lingua noſtra) hiſce ſubſunt minores gubernatores, hiſce adhuc minores qui vocantur *Sulton*‡‡ nomen degeneratum ab illa antiqua nuncupatione honoraria qua reges magni hocce vocabulo *Sulton* (princeps, rex, &c.) inſigniebantur. Hiſce omnibus gubernatoribus Kan Sultan et ſupradictis loco et honore præſtant *Vaaly* §§; et in Perſia ſunt tres duntaxat, *Vaaly Gurgeſton*‖‖, *Vaaly Arabeſton*¶¶, *Vaaly Loureſton****. Iſti Vaaly prognati ſunt ab antiquis regibus et principibus qui antiquitus hiſce regnis et terris abſolutè dominabantur; nunc autem, cum in ſubditione Perſarum et ſervitute ceci-

* پوزبک
† اوزبک
‡ پول شاه
§ بغداد
‖ قندهار
¶ ملتان
** خان
†† بیکلربک
‡‡ سلطان
§§ والي
‖‖ والي غرجستان
¶¶ والي عربستان
*** والي لرستان

derint, nec populi Perſis immediatè obedire dignentur: ideo rex Perſarum cogitur unum ex illa antiqua proſapia regia in gubernatorem nomine *Vaaly* proponere & conſtituere, ſed quaſi invito hiſce temporibus. In provinciam *Loureſton* miſſo uno magnate Perſiano ut dominaretur, et ut Kan gubernaret, indignati populi hunc cenec non ejus mulierem & filios ſpoliaverunt, & nudos uſque ad camiſiam, vita donata, in riſum abire coegerunt. Significatio *Vaaly* in noſtra lingua ſatis congrua *Regulo* convenit, quo nomine ſuperbia regum Indiæ in deſpectum Perſiæ aliquando utitur aliquandoque viliore nuncupatione.

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Libri regii (ſimiliter) in Bibliotheca, quam *Kitab Khone** vocatur, promiſcui in arcis non autem ſuo ordine diſpoſiti ſtantes, in aſſeribus, et curioſi & ſcientifici uti apud nos, illico ex materia ſua deſiderata tamen & deſiderium ſuum ſciendi expleant, impreſſione librorum quibus et ſcientia & authoris nomen illuſtrantur carent. Sola ſcriptura utuntur adeoque in tranſcriptione crebra crebri errores inveniuntur addendo aut ſubtrahendo pro uniuscujuſque bene placito appellis publico judicio præpoſita tabula & pictura. Libri Maurorum miram metamorphoſin patiuntur. Superſtes enim author unius libri ſatis bene recepti, & multoties tranſcripti, poſt aliquot annos relegens opera ſua vix agnoſcit, & ut ſpuria inclamat; apud nos autem impreſſio integra integrum authoris genium poſteritati conſecrat & reſervat. Libri venales appretiantur venuſtate ſcripturæ & numero verſuum quod nos linearum quinquaginta literas ſeu caracteres efficiunt unum verſum, tot verſus in pagina tot

* كتاب خانه

paginæ in toto libro quibus innititur & addicitur pretium. Aliqua ſcriptura eſt 5 *Abaſſi* * pretio media tres, infima 1½ *Abaſſi*: ſit paginarum numerus & verſuum numeratio monſtruoſa, exurgens librum duorum aut trium *Tomanorum* † pretio determinat qui apud nos forſitan *florino* uno venundaretur. Librorum margines pulchrè ſatis lineis aureis ceruleo colore azur-violaceo ornant, liminaque libri et capitulorum initia picturis aureis decorant, quos ſatis magno eſtimationi veniunt, ſit tantum numerus verſuum & qualitas ſcripturæ. Triplex hic in uſu ſcripturæ genus *Neſtalik* ‡, *Neſhk* §, *Divanni* ‖ *neſtalik* propriè Perſarum, *Neſhk* Arabum & *divanni*, id eſt palatii forenſis.

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In hacce parte *Chiras* ¶, adhuc in ruinis ſtat palatium quod nos Europæi Dario attribuimus; hoc vocatur *Tchehelmonar* ** quadraginta columnæ. Conſtructor hujus, uti ferunt loci annales, fuit rex *Ardeſhir* ††, nos dicimus Aſſuerus, quia ubi antiquitus littera *ch* ſcribebatur, nos *s* ſcribimus, unde pro *chuchon* civitate illius, in ſcripturis ſacris *Suſan* reponitur. Ædificium iſtud videtur fuiſſe in templum & ſepulturam hujuſce nationis, adhuc plura monumenta picturæ ſculpturæ hocce teſtantur, temporum injuriæ & Maurorum ſuperſtitio in imaginibus delendis corruit pene totum hocce ædificium. Noſtris Europæis libros relationum cum admiratione legentibus & quaſi adorantibus pulcrius & majore admiratione dignum apparet quam actuali inſpectori. Exeſos enim lapides in formoſas deorum, heroum, animalium, arborum, &c., imagines arti inimitabiles modernæ invenimus noſtra, utpote nimis vulgaria adſpicientes extranea in medium quaſi naturæ miracula extollimus.

* عباسي † تومان ‡ نستاليک § نسخ ‖ ديواني ¶ شيراز ** چهل منار †† اردشير

## *Poem in the* Toorki *Dialect.*

THE following poem is extracted from a Perſian Manuſcript, entitled the تاريخ بديعه, which contains an account of the *Timour* family from the earliest records. Theſe verſes are the compoſition of عبدالعزيز خان *Abdalaziz Khan*, who reigned over *Samarcand*, *Bokhara*, and the neighbouring countries; and died in the year of the Hegira 957, of the Chriſtian æra 1550.

### غزل تركى

خوب ايردي منكا بولسا ايدي يار مصاحب
يا بولمسا ايردي انكا اغيار مصاحب

خوش دور كيشيكا بولسا اكر يار مصاحب
كر بولمسا ايلنك بلا اغيار مصاحب

بلبل باشيغه كيلماس ايدي مونچه بلالار
كر بولمسا ايردي كلا ايل خار مصاحب

يارب في بلا دور بوكه هجران الهسدين
بارمان غم و اندوه ايلا اي يار مصاحب

كويوتك ايتي ديك يارو وفا دار تا يلماس
كوردم من دلسوخته بسيار مصاحب

بويتلبه كونكول پرلا عزيزي ني قيلورسين
كر بولهسا اول شوخ دل آزار مصاحب

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## *Extracts from the Journal of an anonymous Traveller in the Vicinity of Smyrna, preſerved in the Britiſh Muſeum.* Harl. MSS. No. 7021.

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TUESDAY Jan. 14, 1667. His worſhip the Engliſh Conſul, and moſt of the Nation, and the Dutch Padre accompanying me to the foot of Nymphe Hill, and there taking leave of me, I paſſed that evening to the ſaid Nymphe (نيغت *Nift*, the Turks call it) a Janizary and two ſervants with me, and lodged at the known houſe hoſpitable to Franks.

Jan. 15. We paſſed through درغتلو *Durghutlu*, and lodged that night at احمدلو *Ahmedlu*, in the ſame room where Conſul Baker lodged when he went to *Satalia*.

Jan. 16. We paſſed *Sardis*, and reached that day to Philadelphia; of which cities in another place.

Jan. 17. After we were gone a few miles from Philadelphia, we joined, in company with four men of *Boulatan*, our intended *Konack*, who came out of Philadelphia a little after us. As we aſcended the hill قاڭنى دليغى *Kanguy Deligby*, we met juſt our number of thieves, if any evidence of ſuch without actual robbing, young fellows, well horſed and armed with guns and ſhort lances, coming upon us after a ranting faſhion, one of them playing up and down with his horſe, like the ſpaniel that run by him; not one *Sicehaneh* with them. The weather miſty, we ſee them not till they were near us, but, without the delay of calling to one another, were in readineſs for them; which they ſeeing, gave us a ruſty سلام *Salam*, and no more we heard of them. One of the company we had joined with, afraid of them, and not knowing, as he afterwards told us, how well he might trust us, had got his money out of his boſom, and, as cloſely as he could, concealed it on the ground, which made us well merry with him. We repoſed that night at the ſaid بولاطان *Boulatan*, I think at his father's houſe, who made us very welcome; the village is ſeated on the deſcent of a very high hill, well ſtored with pears and pomegranates, too cold for figs, although an hundred miles to the ſouth-eaſt of Smyrna. A great part of this day we rode over hills thick ſet with pines, beautified with their pure white winter veſts: with the like ſeaſonable covering we found the village thick ſtrewed.

Jan. 18. From which, after two or three hours descent, we come next into a goodly plain, watered with the famous river Mœander (which many falsely place by Ephesus instead of Cayster), called by the Turks to this day مندرز *Mendrez*, a fair stream, and greater at this distance from the sea than the Cayster is where it emptieth itself into it: a ruinous bridge helped us over it; and turning a little out of the way, to a market called قازوقلو بازاري *Kazoukly Bazary*, the servants having bought what was necessary, we hasten, on a smooth way, towards دنگزلو *Dongizly*. The prince of volatiles seemeth to have fixed his winter station on the rising of the southern bounds of this plain; so many and so great as seldom seen, shewing themselves thence, the attractive to our senses not perceptible. After many a long look from the snowy tops of several hills, at length we discover, and a little before night we enter, the now-named city. 'Tis wonderful; pleasantly seated on a rising ground, amidst high hills, at healthful distance; excellently watered with several lovely streams: whence it holds its name in the Turkish language. There remains some ruins of the walls, and ancient stone buildings, one of which, the بزستان *Bezestan* of the Turks, with an iron gate. In the Turks burying-place are many excellent marble stones; the spoils, no doubt, of ancient magnificencies.

Jan. 19. Sunday (which day we here rested.) In the evening I went with the Janizary to the apartment of the Greeks, who were wary of us at first, fearing perhaps some *Avania:* when they were told I was a Christian, an universal joy sprang in their countenances, and with all cheerful testimonies of good will, they received me; their whole nation, not above forty, being present, (and sitting down

to ſupper, as it happened on a wedding day). The *Pappas*, upon my inquiry, affirmed, none contradicting him, that Hierapolis of theſe parts is now known by the name of طاموق *Tamouk*, Coloſſe called هنوز *Henoz*, and that the city they inhabit without doubt is *Laodicea*. He knows of no place near it by the name of *Lantick*, (which ſome have affirmed, and if true not without cauſe, pleaded againſt *Denghizly*.) The Mæander is not far from it, and perhaps one of the ſmall ſtreams near it may be the *Lycus*, upon which ancient geography placeth Laodicea. Hereof I would have endeavoured more diligent ſcrutiny had I had time, which was denied me by a deſirable accident, *Hagies* for Mecca, and merchants with their ſervants, in all about fifteen or ſixteen travelling to *Sattalia*, with whom we ſet forward about three o'clock on Monday morning. *Denghizly*, the Pappas ſaith, is now under the Metropolitan of Smyrna.

Jan. 20. We travelled over the high mountain قازوقلوبلي *Kazoukly beli*, knee-deep in ſnow, to the village قرا اغاچ *Karaagatch*, in a fair plain.

Jan. 21. Near the village اغلان *Agalaan*, there are ſeen, in the Turks burying-place, ſeveral marble ſtones, which may ſhew there hath been ſome town of good note of old thereabouts. We lodged this night at بك كوي *Beigh Chuy* *. This day's journey, and the next before, are counted to lie through the haunts of rogues: the villages all hereabouts have no fame of honeſty.

* The orthography of the manuſcript is here exactly obſerved.

Jan. 22. We paſſed by a village named حسن پاشا كوي *Haſan Paſha Chuy*, and lodged at the ſmall village دره كوي *Dereh Chuy*. From *Boulatan* to this *Dere Chuy* we found almoſt all the way covered with ſnow, and the very rivers in ſome places ſo hard frozen that the ice bore our *ſicehanehs* over them.

Jan. 23. Near this *Dere Chuy*, forward towards اسطنوز *Iſtenoz*, and from thence for ſeveral miles towards *Sattalia*, are planted many moſt delicious gardens, well watered with pleaſant fountains; اسطنوز ييلاسي *Iſtenoy yailaiſa* they call them, abounding with all ſorts of fruits, eſpecially walnuts, and (which are not found near Smyrna) ſmall nuts. Some ruins of marble are ſeen in this town. A ſtory paſſes how a certain Frank, reading an inſcription found on a ſtone on the rocky mountain on which part of the town ſtands, acquainted a Paſha that there was a bezeſtan within the mountain; that the Paſha found it, and vaſt riches in it, and having taken away what he pleaſed, made up the paſſage ſo cunningly, that the entrance cannot ſince be found. We ſtaid this night at يكيجه خان *Yengigeh Hane*, a fair and very old building between the hills: no Turkiſh building, the Turks themſelves acknowledge. Near it, they ſay, are ſeveral ruins of other fair buildings, among which of ſome towers upon the hills, in narrow paſſages, two or three of which we ſaw in our deſcent to the *Hane*.

Friday, Jan. 24. About one or two o'clock in the morning we mount to finiſh our journey to *Sattalia*. Not far from the *Hane* we paſs a very ſtrong wall, croſſing the way from hill to hill; the Turks ſay the partition between *Iſtenoz* and *Sattalia*, when under

different princes. Nearer to *Sattalia*, by the highway ſide, remain many large magnificent tombs, and perhaps other monuments of ſtone, ſeveral of them, they ſay, with inſcriptions upon them; which paſſing in the night, we wanting light to read, were deprived of the light, if haply they afforded any, touching the ſtory of their erection. A little before ſun-riſe we enter *Sattalia*; the Turks not ſo corrupting the name as forming it to their manner of pronunciation, call it ادليا *Addalya*.

The city is ſeated on the deſcent of the plain, towards the ſea, environed with a very ſtrong wall, about two miles in compaſs, the ſuburbs built chiefly on the north ſide, much what as great as the city; the wall is built thick, with fortreſſes kept in good plight: a caſtle there is on it, part ſtrong, part threatening ruins. The city is divided by ſtrong walls into three apartments, the poſſeſſions, as report paſſes, of three brethren, ſons of a certain king of the place in ancient time; and hath three gates, one towards the land, two towards the ſea. Over ſeveral of the gates, whether of the city or of its apartments, there is yet ſeen ſome coat-armour of Chriſtians. One of the gates near the ſea, not of the city, but of ſome outbuildings on the ſcale, preſenteth on each ſide a ſtatue of ſtone in manner not much unlike thoſe at the gate of Southampton, but much leſs; the right hand ſtatue bearing on his right hand, in fair letters inſculped, لله *lillahi (Deo.)* When I find any images remaining among the Turks, I think it not idle to note them, eſpecially with any ſign on them that they are accepted, becauſe known to be generally abhorred by them more than fire or plague. A report paſſes current among the Franks, that St. Helena built one or two churches here at

her return from Jerusalem. I could not learn of the Greeks any certainty of the tradition; whoever built them for Christians they are now subjugated to Mahometism, and no Christian suffered to enter them: the one still a fair structure, the other much ruined.

A Metropolitan of the Greeks hath here his seat; and their nation, in number about three hundred, have four churches open for their devotion. The native fruits of the place are oranges and lemons, of which most large plantations abroad and at home, scarce a yard but trees growing in it laden at this time with most pleasant fruit. I bought, for less than a تمين *temin*, (about a groat English,) fifty of the one, and fifty of the other, the fairest I have seen. The city is built, a great part of it, on a rock, and the ground about it, especially on the west and north, very stony; the mountains also seeming not removed above two or three hours journey. The heat in summer thought so intolerable, that for three or four months most of the better sort of the inhabitants depart to the above-mentioned ييلا *yeila*, and recreate themselves among the cool shades and fountains; during which time a numerous guard is kept in the several fortresses, on the wall, for the security of the city.

[*To be continued.*]

## *Persian Sonnet by* Saïeb.

غزل از دیوان صایب

مرا ناله از پردهٔ دل برآید
بنازي که لیلي زمحمل برآید

خوشا کعبهٔ دل که در آستانش
بیک آه صدکار مشکل برآید

در ین باغ چون سرو آزادکانرا
بجاي ثمر عقدهٔ دل برآید

ز آکاهي خویش در زیر تیغم
خوشا حال صیدي که غافل برآید

برآن خال شد دلبري ختم صایب
زصد بنده یک بنده قابل برآید

## *Ancient Arabick Verses,*

*Written on occasion of a great slaughter of the Arabians during the reign of Shapour, or Sapores, King of Persia, about the year 250 of the Christian æra; preserved in the* تاريخ طبري *or* Chronicle of Tabari, *an historian of the ninth century—From two copies in the possession of Sir* WILLIAM OUSELEY.

الم تر للحصر اذا هله
يتعمى و هل خالد من تعم

اقام به شاهبور الجنود
بحو لين يضرب فيه القدم

*لمّا ذاده ربه قوة
و مثل مجاوره لم يقم

فلمّا راي ربه فعله
اتاه ظروفا † فلم ينتقم

وكان دعا ‡ قومه دعوة
هلموا الي امركم قدصرم

فموتوا كراما باسيا فكم
اري § الموت لحشيه من حشم ‖

* In one MS. فما † In one MS. طروقا ‡ Or دعي § Or اي ‖ Or حسم

## *Turkish Verses by the Poet* Oufer.

اوفر

صبرایله دلا دردکي جانانه دویورمه
جان ایچره نهان ایله ولي جانه دویورمه

زنهار صقین مي یرینه قانک ایچرلر
کیفیتك اول کوزلري مستانه دویورمه

*Anonymous.*

افتاب شرق جمالکدر
ماه نو طلعت هلالکدر

عامله ایلهین تجلّي خاص
بوکون اول حسن باکمالکدر

نظرایت خاکپایه دوشد کچه
دل اوفتاده پایما لکدر

## *Miſcellaneous Plate.*

Fig. I. The firſt figure repreſented in the annexed plate is taken from a cameo of the ſame ſize, brought from India by Samuel Guiſe, Eſq. It is a cornelian; the figures fleſh-coloured on a red ground; it has been ſet in the lid of a braſs box.

Fig. II. From a greyiſh ſtone of the ſame ſize ſet in a ſilver ring, in Mr. Guiſe's Collection.

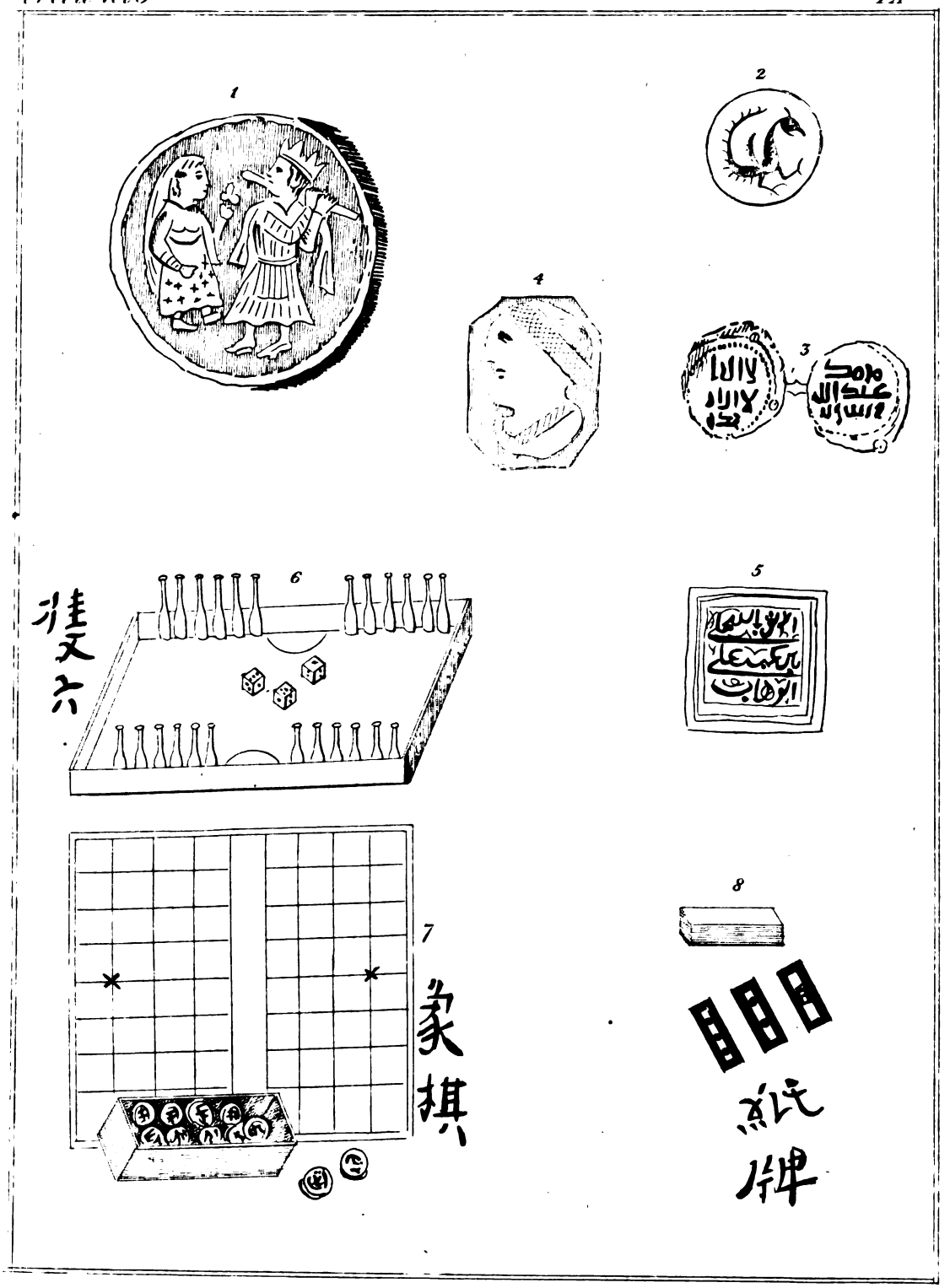
Fig. III. Arabian coin (copper) with a Cufick inſcription, alſo belonging to Mr. Guiſe.

Fig. IV. From a cornelian cameo of the ſame ſize, ſet in a ſilver ring and brought from Surat by Mr. Guiſe: the head is relieved in red, on a whitiſh ground.

Fig. V. Arabick inſcription on a ſeal, the waxen impreſſion of which was communicated to the Editor by General Vallancey; it contains the following name:

الواثق بالله مكي
بن عبد علي
الوهاب

*Al Wathek billah of Mecca,*
*the ſon of Abd Aly*
*Alwehaub.*




MISCELLANEOUS PLATE

This ſeal is ſaid to have been found in the maw of a cod taken on the coaſt of Donnegal in Ireland.

Fig. VI. This figure, with No. VII. and VIII. is taken from a very curious book of Chineſe pictures, repreſenting the dreſſes, arms, domeſtick utenſils; alſo many birds, beaſts, flowers, &c. of China. The Editor is indebted to the learned Dr. Hager for an explanation of the characters. In this figure (No. VI.) twelve of the men or pieces are painted yellow, the other twelve blackiſh, called by the Chineſe *Siang-ki*.

No. VII. A kind of draughts or cheſs-board, with a box to hold the men, ſome of which have characters on them in black, the others in red; called in Chineſe *Tſhoang-lo*.

No. VIII. Chineſe cards, *Tſhi-pai*.

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## *Queries, Anſwers, and Notices.*

A Correſpondent has referred to a hint in the learned Pinkerton's Eſſay on Medals, Vol. I. p. 291, which may prove uſeful to thoſe engaged in the ſtudy of Perſepolitan antiquities: "The oldeſt inſcriptions at Perſepolis," ſays this moſt ingenious writer, "are in the characters called *Helſing Runes* by Scandinavian Antiquaries." Theſe *Runes* are explained in a *Diſſertatio de Runis*, among other Tracts on Swediſh Antiquities, in the King's Library, Buckingham-Houſe.

The Cufick inſcription on a ſilver coin given in Vol. I. (miſcell. plate, p. 383, fig. 1,) is explained in a letter from the learned Tychſen of Roſtock. It is found to bear the date 296 of the Hegira (A. D. 908), and to have been coined at Samarcand, سمرقند سنة ست وتسعين ومايتين by *Ahmed ben Iſmael*, ſecond prince of the Samanian Dynaſty. (*Vide* Tychſen's Introd. in Rem Numariam Muham. p. 81, coll. p. 56 & 72.)

In the ſame plate (fig. II.) is given the inſcription on a braſs ſeal, which Mr. Tychſen reads thus :

موكل امر الله الرحيم السلطان عيسي البحالي

" *Præfectus imperio Dei miſericordis Sultan Iſa Albahali.*"

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To the Editor of the Oriental Collections.

Sir,

It appears that Monſieur Anquetil du Perron, the ingenious tranſlator of the *Zendaveſta*, had collected materials for a Dictionary and Grammar of the *Pehlavi* and *Zend* languages. Among other paſſages from his celebrated work, it will be ſufficient to notice that which occurs in the Preface to his *Vocabulaires des Anciennes Langues de la Perſe*, Tom. II. p. 423 : " Mon deſſein eſt de former un Dictionnaire de tous les mots *Zends* et *Pehlvis* qui ſont dans les livres anciens et modernes des Parſes," &c. &c.—Could not ſome of your Foreign Correſpondents aſcertain whether the materials collected for this work ſtill exiſt ? and, if ſo, whether they might not be brought to light ?

Your's, &c. B.

A Fount of PERSIAN TYPES, in imitation of the *Talik* character, generally used in manuscripts, has been lately cast by Mr. VINCENT FIGGINS, for the use of the ORIENTAL PRESS.

The following specimen of this new Type, is taken from a passage in the *Tarikh Tabari*, which the Reader will find printed in the *Niskhi* character, p. 156:

محمد بن جریر کوید که مرک قباد چکونه بود و کوید که اورا عرب
بکشت و سبب کشتن قباد آن بود که وي زهد کرفت و خون
نریختي و کس را نکشتي و با کس حرب نکردي و مزدک اورا برین
راه داشت پس هیبت او از دل ملوک بشد و کس اورا هیبت
نداشت چون از حرب او ایمن شدند همه ملکان در پادشاهي

---

The Rev Mr. HINDLEY, of Manchester, author of the *Persian Lyricks, or Imitations of Hafiz*, lately published, is preparing for the Press a splendid and interesting Work on the Hindoo Mythology, which will be illustrated with a variety of Engravings from original manuscripts.

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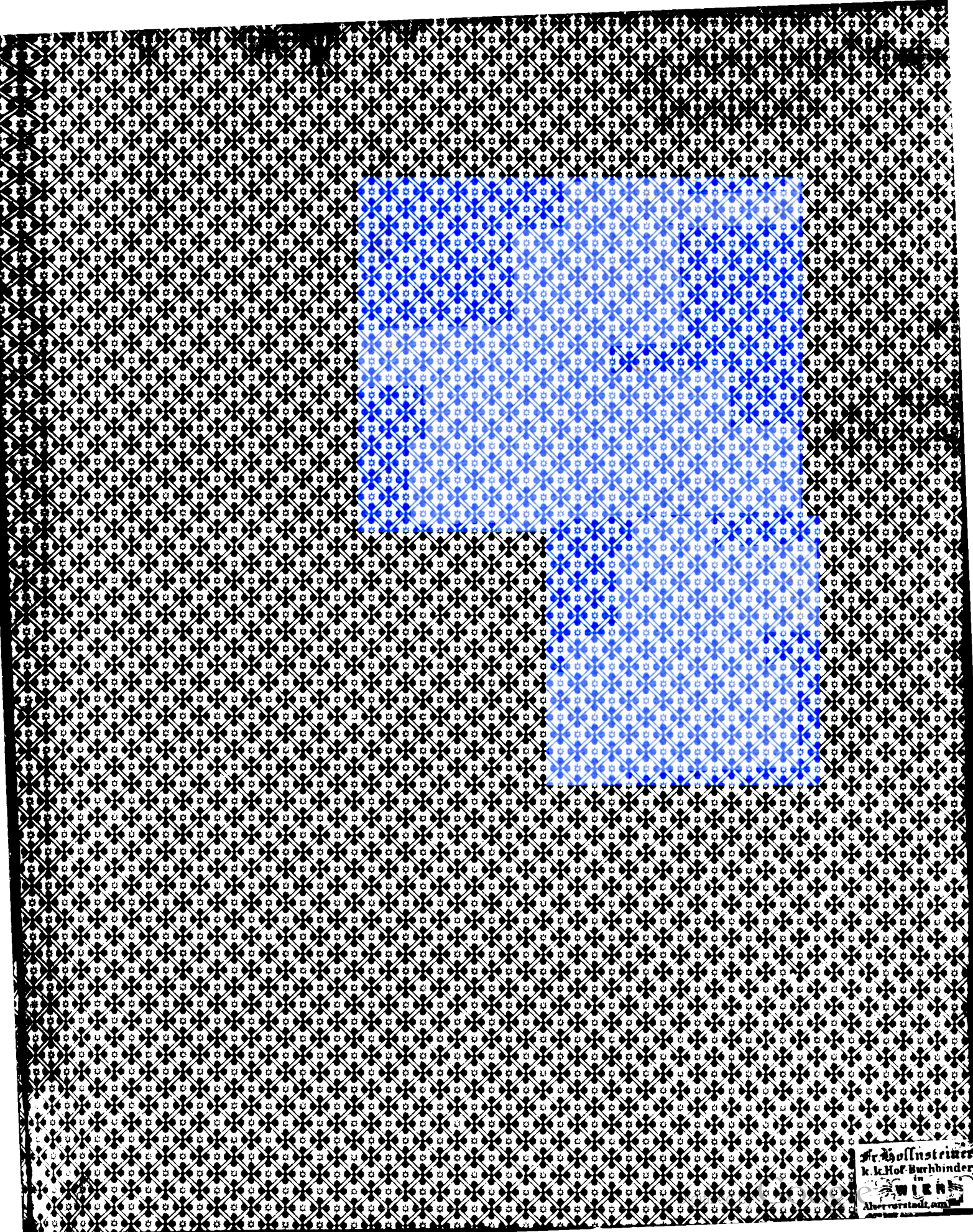
The celebrated German Professor Wahl is engaged in preparing for publication the Second Volume of his learned Work on the Ancient and Modern Geography of Asia.

The ancient Medals or Coins of the Saſſanides, preſerved in the muſeum of the late Dr. Hunter, although they have long attracted the notice of antiquaries, remain hitherto undeſcribed, the characters which compoſe their legends not having been deciphered. Sir William Ouseley, who lately obtained permiſſion to make drawings of thoſe medals, has ſucceeded in deciphering the greater number of them. The legends are in the *Pehlvi* language and character, which became obſolete in Perſia about the ſeventh century. The drawings of thoſe medals are now in the engraver's hands, and Sir W. Ouſeley's explanation of them will be ready for publication in a few weeks.

---

A Society, conſiſting of above fifty Gentlemen, (of whom ſome are members of the Aſiatick Society of Calcutta, and many of diſtinguiſhed rank in the literary world,) having reſolved, for the promotion of Eaſtern Literature, to print occaſionally their Miſcellaneous Papers, the Firſt Volume of thoſe, intituled "*Tranſactions of the Oriental Society*," is now prepared for the preſs, and will be publiſhed early in the next year.

Printed by WILSON and Co. *Oriental Preſs*, Wild Court, Lincoln's Inn Fields.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